

VOL. X., NO. 7

MARCH, 1911

15 CENTS

THE SCHOOL ARTS BOOK



PICTURE STUDY NUMBER
NATIONAL ARTS PUBLISHING
COMPANY of BOSTON MASS.



CRAYONS
for EVERY
SCHOOL USE

"STAONAL"

For Kindergarten, Marking and Checking

"AN-DU-SEPTIC"

Dustless White and Colored Chalks

"CRAYOLA"

For General Color Work, Stenciling,
Arts and Crafts

"DUREL"

Hard Pressed for Pastel Effects

Samples furnished upon application

BINNEY & SMITH CO.

81-83 FULTON STREET

NEW YORK

The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE
INTERESTED IN DRAWING and the ALLIED ARTS

HENRY TURNER BAILEY, Editor

A. S. BENNETT, Manager

September to June inclusive \$1.50 a year; Canadian, \$1.75; Foreign, \$2.00; in advance

VOL. X

MARCH, 1911

NO. 7

Entered as Second-class Matter September 27, 1910, at the Post Office at Boston, Mass.,
under the Act of March 3, 1879.

CONTENTS

Picture Study in the Schools	Elsie May Smith
The Bulletin-Board in the Home	Nathaniel E. Berry
History of Art Note Books	Frances Lee
Bookmaking as a School Exercise	Emma S. Small
My Work Book	Royal B. Farnum
Saint Barbara	Henry Turner Bailey
Vocational Training	Arthur D. Dean
Annotated Lessons, with Illustrations. Helpful	
Reference Material	
The Work Shop	
Paper Construction	Anna P. Lamphier
Shingle Bird-Houses	Frank P. Lane
Editorial: Pictures in School Correspondence	The Arts Library
Art-Craft Index	School Arts Guild
Professional Notes	

Published by The National Arts Publishing Company

200 Summer Street :: :: Boston, Massachusetts

Copyright, 1911, by The National Arts Publishing Company

All rights reserved

The year's at the spring . . . All's right with the world.



BULLETIN



The April or Easter Number will emphasize Life Drawing

MR. GEORGE WILLIAM EGGERS

Normal School, Chicago, Ill., will contribute an article, illustrated in full color, dealing with the making of Pictorial Stencils from Life.

MANY SUCCESSFUL TEACHERS

will contribute suggestions for Easter Decorations and Favors, and for Arbor Day problems.

MR. PERCIVAL CHUBB

Ethical Culture School, New York City, will discuss the Function of the Festival in School Life.

EX-PRESIDENT ELIOT'S

Address before the students of the Newton Technical High School will be given in full.

MISS FLORENCE PRETZ and

MISS BESS B. CLEAVELAND

will present clever drawings for the children to enjoy and emulate.



Ask The Editor would like the full address of A. M. Smith, who sent children's drawings from Pennsylvania; also that of Miss Florence Stanley, of Boston.



AN ATTRACTIVE LIVING ROOM

Reproduced from the Home Decorator
By courtesy of the Sherwin-Williams Co.

The interior of a schoolroom in which children live six hours a day should present as well arranged and as harmonious a scheme of enrichment. Hardwood floors and hygienic window shades must of necessity be substituted for rugs and draperies; but the schoolroom should appear tasteful and cheerful even on dull days.

The School Arts Book

Vol. X

MARCH, 1911

No. 7

PICTURE STUDY IN THE SCHOOLS

THE PURPOSE OF PICTURE STUDY

IT has been said that Americans are a materialistic people. In former years this complaint was heard more repeatedly than at present when certain sanguine observers are assuring us that it is no longer true, or at least not true of certain classes and in certain localities. Whatever truth there may be in these assertions, much remains to be done before it can be said of the mass of Americans that they are so devoted to the things that liberate and refine the human spirit that the charge of materialism is no longer just. If a considerable number of our people are ever to be brought to a realization of the meaning and worth of the cultural agencies which expand and enrich the human soul, the public school will have to be largely instrumental in bringing that about. If many of the people develop a vital life-long interest in these things, it will be the result of an influence operative upon large numbers of them in early life, when their habits and tastes were being formed. To the public school, then, we must look, as usual.

In carrying on this cultural work there is a distinct and important place which the study of art in the form of pictures can fill as perhaps nothing else can. Properly conducted picture study means the development of taste, the recognition and appreciation of beauty, the discernment of character, and the beginnings of a liberal culture. It will not only teach the children to know and love beautiful pictures, worthy as that is, it will cultivate the power to discriminate among the most beautiful and the less beautiful and the ugly, and will lead them to banish ugliness from their lives. It will give them



Plate I. Happy as the Day is Long. From a painting by Faed

a never-failing source of refined pleasure and a continual inspiration.

CLASSIFICATION OF PICTURES

The first consideration in the proper method of picture study is the selection of pictures. Certain pictures are suitable for children and others are not. There are, it is believed, certain principles which may be formulated that should guide one in the selection of pictures for children.

One principle is that we must consider the capacity and the interest of the child. Children are unable to receive any message from many pictures which speak eloquently to the adult. The capacity of the child permits him to appreciate pictures which deal with home and family life,—mother's love, baby's winning ways, the relationship between mother and child, the simple pleasures of home life. His capacity and interest alike draw him to pictures which portray the activities of children, their plays and ways of doing things. Pictures which embody actions are very dear to children. These may take either of two forms. The children shown may be engaged in some childish sport or occupation that children are interested in, like Murillo's "Melon Eaters," or there may be strong action and movement portrayed as in Velasquez's "Prince Balthazar." These illustrations and the one called "Happy as the Day is Long," by Faed, giving a splendid picture of home life which any child can appreciate, are types of pictures which the teacher will find pre-eminently adapted for use with children.

Another suitable class is composed of pictures which portray animals either alone or with children. Where children are represented as playing with animal pets, as in "Happy as the Day is Long," there is an appeal which children love. It will be observed that "Prince Balthazar" combines several



Plate II. Prince Balthazar. From a painting by Velasquez

The little Prince was trained by his father, Philip IV, and Olivares, two of the best horsemen in Europe. He rides an Andalusian pony.

desirable features. It is a picture of a child engaged in a sport which children love, or at least can appreciate as fun for those who know how. It is a picture showing an animal, it reveals marvelously a sense of action and movement, and it is the work of a great master.

This last point leads us to our second principle. The pictures chosen for children should be masterpieces. It is not enough that they fulfil the requirements of the first principle. If the taste of the children is to be developed, they must be brought continually before those masterpieces which exemplify good taste in pictures. The pictures they study should foster an esthetic appreciation.

Lastly the pictures should have an elevating moral tone. This is not wholly included under the second principle, for the reason that there may be a lesser beauty which is not distinctly moral, and a picture may be esthetically correct in the narrow sense without being characterized by any morally up-lifting atmosphere.

METHOD OF STUDYING PICTURES

Having decided what pictures are suitable for study, the next step is the method of presentation. Particular emphasis should be laid on the interpretation of the picture as the most important concern. Much that passes under the name of picture study misses the mark because it does not interpret the picture, but concerns itself with irrelevant matters, often interesting and valuable, but not picture-studying. To talk about pictures, or the artists who painted them, or how famous they are, is not to interpret, is not to study, them. "Interpret the picture itself" should be the watchword of the teacher who would be successful and logical in her method. This interpretation should be developed by means of questions which



Plate III. The Melon Eaters, sometimes called The Grape Eaters. From a painting by Murillo

will provoke thought on the part of the children. These questions should be so framed as to bring out the points about the picture which should be observed. The points to be observed are the following:*

(1) The setting, city or country, indoors or outdoors; sometimes the country which is the scene of the picture may be mentioned. (2) Is the landscape or the people the center of interest? the grouping of figures, their number; has the picture unity? (3) Is there good or poor technique? With children this should be treated in very simple terms, but they may be led to appreciate good drawing and beauty of form, fine lines, effective light and shade. (4) The interpretation of the title, which is often important if the picture is not well understood. (5) The purpose which the artist evidently had in mind and his success in attaining it; his familiarity with the object portrayed, often quite interesting in connection with animals; has he made a beautiful picture and wherein does its beauty consist? the character shown in the faces. (6) The lesson of goodness or truth taught by the picture; does it afford genuine pleasure or inspiration to the observer? and has it a real message to the soul?

In asking questions, it is well to guard against making them too minute. To ask too many questions, or to refer to the most trifling details in the picture is to weary and disgust the child. Such methods in literature study have done much harm and would be as deplorable in picture study as they are in literature. A normal child is sensitive to beauty, possesses a natural interest in pictures, and is responsive to suggestive questions. Leave something to the child, trust his sensitiveness and love of beauty to the extent of not overbur-

* Of course, every point is not to be noticed in every picture, but in general these are the things which should concern the teacher in framing her questions.



Plate IV. The Song of the Lark. From a painting by Jules Breton

dening him with questions about trifles. The presentation of the questions should be in harmony with the dignity of a great work of art, they should reveal a spirit of sympathetic appreciation and vital interest in the beauty of the picture.

The enthusiasm of the teacher will mean much to the child. If she enjoys the picture and makes the children realize that she does, their interest and appreciation will respond to hers. Here, as elsewhere, example is better than precept. A spirit of freedom and confidence that makes the children feel at ease and willing to communicate their ideas and opinions will bring the best response. The teacher should strive to obtain the child's own emotional response and to get him to express his appreciation rather than that which she may manufacture and superimpose upon him. It is far better to lead him out and arouse him from within than to have him accept what the teacher thinks and feels because she says so.

In studying "Happy as the Day is Long" the teacher may ask the children why they think the artist gave it that title and whether or not they feel that the little girl is happy. Is the mother happy too? Why do they think that she is? Does the kitten seem happy? Draw attention to the attitude of the figures,—the sense of settled repose and contentment. Let the children tell what they think about it in answer to skilfully worded questions rather than to tell them what they ought to think. Exposition is out of place until they have exhausted their possibilities in the way of seeing and feeling, and even then should be used very sparingly.

In studying "Prince Balthazar" ask them if they think this horse is traveling rapidly, and when they quickly assent that he is, ask them how they know it. Lead them to observe how the sense of rapid movement is conveyed to us by the horse's limbs, tail, and mane, and the prince's clothing. By questions also draw their attention to the beauty and naturalness of the cloud formations shown behind and above the horse.

In connection with "The Melon Eaters" let them study the expressions of the boys' faces and encourage them to express their sym-

pathy with the pleasure which the boys take in eating their fruit. In studying any picture confine the questions to what the picture gives or obviously suggests. Do not let the study be an excursion into the realm of the imagination. For instance, in studying the "Song of the Lark," by Breton, do not ask the children how many brothers and sisters they think this young girl has, or other irrelevant questions. Sometimes children are allowed, or indeed encouraged to imagine all kinds of things in regard to pictures which they study. These excursions into the region of pure fancy are entirely out of place in any picture study which is worthy of the name. Such a picture as the "Song of the Lark" is beautiful and suggestive enough to provide all the material which the teacher needs for a helpful lesson without resorting to fanciful notions and digressions.

THE RESULTS OF PICTURE STUDY

The results which may be expected from picture study naturally divide themselves under the following headings: The intellectual result, which may be further divided into the informational and esthetic result; the emotional; and the spiritual result. By the informational result is meant the fund of information which the child acquires about the picture,—his knowledge of its light and shade, or its technique, or the artist who painted it. These points and others like them should give the child a definite idea of what there is to know about the picture. In other words he should have a definite, well-arranged body of knowledge as the first result of his picture study. The life of the artist may be studied after the picture is well understood, but with young children a small amount of this material is all that is necessary. Secondly, he should know something of the esthetic value of the picture, whether or not it is beautiful and wherein its beauty consists. This leads naturally to a consideration of the emotional result. He should feel its beauty and respond to it. He should feel that a beautiful picture is a never-failing source of pleasure and inspiration, and this pleasure should be his own,—cul-

tivated and fostered by study and observation, but something that is henceforth his to enjoy, and this inspiration is something which henceforth is to be an actual force in his life.

The spiritual result is the message which the picture has spoken to his soul, the voice which has expressed to him the personality of the artist and the meaning of his work. As intimated in our discussion of the purpose of picture study, the pupil is to feel increasingly as he grows older and becomes more capable, that art is one of the most potent of those agencies which liberate and refine the human spirit and deliver it from bondage to the material, the coarse, and the vulgar. Picture study will foster good taste, not only in pictures, but in all the departments of life. It will give that broader and finer outlook which enables one to discern the meaning and worth of spiritual influences; and will insure that sensitiveness which makes one alive to the best which life has to give.

ELSIE MAY SMITH, A. B.

Associate Editor, *The School Century*
Oak Park, Chicago



THE BULLETIN-BOARD IN THE HOME

AN AID TO THE EVERY-DAY ENJOYMENT OF PICTURES

"Who hath a book hath but to read
And he may be a king, indeed."

W. D. Nesbit.

A BOOK well chosen is a life-long friend," says another. We all accept these statements, for no one can doubt the value and help received from the companionship of good books. An equally good word may be said in regard to pictures, for a good picture as a companion may have an influence on our lives nearly or quite as potent as that exerted by a good book. We must take time to read if we would possess the truth or beauty contained within the pages of a book. A picture meets our eye. We may, perhaps, give it but a moment's glance in passing, but in that moment it may have registered an impression which will never be effaced. If the picture be of the right sort its influence may be akin to that attributed to the presence of the Empress Josephine:

"It was only a glad 'good morning'
As she passed along the way,
But it spread the morning's glory
Over the live-long day."

A writer on the study of pictures has made the following admirable classification: "Some pictures are related to our life and work. They have a bearing on literature, science, history, travel, current events. These are like the great mass of people whom we meet; necessary to our business or comfort, but our interest in them is temporary. Some belong to some age or experience, and, like pleasant acquaintances, are good to meet, and good to remember. Others, and their number is limited, touch a deeper chord and, like the friends whom we hold dear, are to be cherished in our memory forever."

If we are so fortunate as to possess a picture belonging in the second or third group we frame and hang it on our walls,

glad to live in such good company. A photograph of Guido Reni's "Aurora," one of the Burne-Jones's "Days of Creation," one of Froschel's "Madonna and Child," and another, Dag-nan Bouveret's "Madonna of the Carpenter's Shop" are among those which I enjoy every day. So, too, are a few good paintings of landscape which I admire.

The man or woman of ample means may possess an extensive library or private art gallery where a taste and love for that which is good and beautiful may be gratified. Libraries and art galleries are open to all who will improve their opportunities. Our current magazines bring good material within our reach. They contain not only good things to read, but good things to see; for the author and the artist have simply chosen different methods of expression, "each in his own tongue." But how often it is true that he who must daily

put his shoulder to the wheel, whose hands seem full of ever-increasing duties, and who, in the fullest sense, leads a strenuous life, finds comparatively little time to devote to books or pictures.

For several years I have made a collection of illustrations taken from the magazines, and varying in character: reproductions of masterpieces, the world's best, works by our ablest modern painters and illustrators, humor-

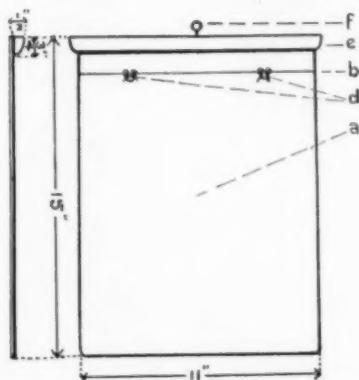


Fig. 1



lection of illustrations taken from the magazines, and varying in character: reproductions of masterpieces, the world's best, works by our ablest modern painters and illustrators, humor-

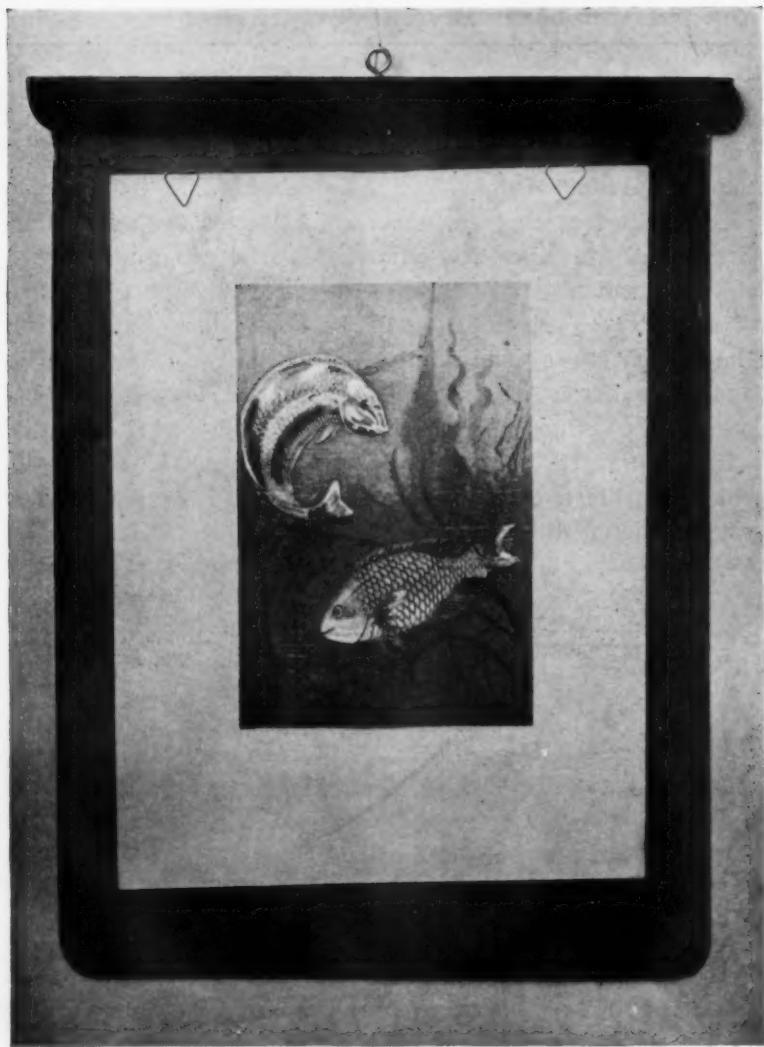


Figure 2. The bulletin-board with a picture in position

ous drawings by A. B. Frost, Peter Newell, and others working in the same field.

These illustrations have been trimmed, and mounted by fastening the corners only, on sheets of paper cut 9" x 12". This paper known as Antique Pamphlet Cover, I obtain in large sheets at wholesale paper houses and have it cut to my order. It comes in gray and varied tones of color so that thru careful selection a print may be harmoniously mounted.

The mounted illustrations have been divided into two groups: 1. Black and white and monochrome. 2. Reproductions in color. These have been further classified by subjects: old masters, genre, landscape, marine, those appropriate to the various festivals, holidays, seasons, months, etc. In separate groups are pictures by such able men as W. L. Taylor, A. B. Frost, F. S. Church, Frederic Remington, Jules Guerin, and the unmatchable and ever-charming pictures of child life by Jessie Willcox Smith. Often I buy a magazine for the cover alone, or for one or two illustrations.

This collection proved exceedingly valuable in my work of supervision, being used on the bulletin board at school during the period of picture study or the study of illustrators, and has since been thoroly enjoyed at home. But works of art kept in portfolios and books cannot always be readily seen and enjoyed. They should be accessible. More than a year ago it occurred to me that all the wealth of material to which I have referred could be brought within reach of the eight members of my household for their enjoyment every day.

Here is the plan which I tried experimentally at that time. It has been a success from the beginning. Knowing that we are often compelled by that which is attractive, I made a bulletin-board on which to place, one by one, the

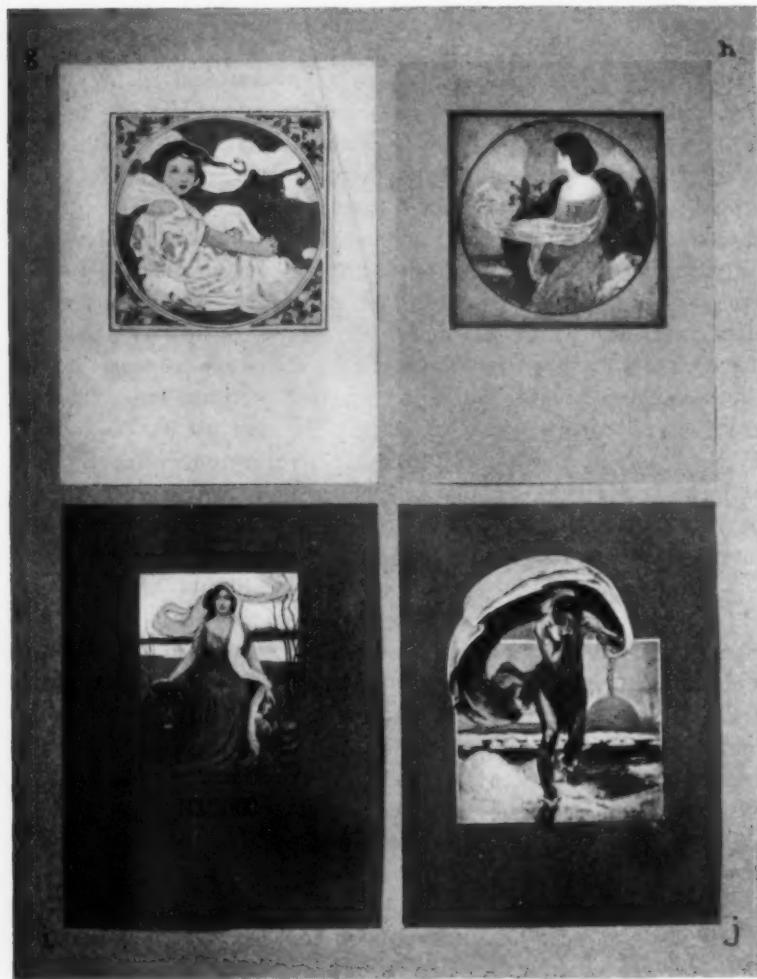


Figure 3. Four pictures appropriately mounted for hanging upon the bulletin-board

pictures above mentioned. This was hung in the dining-room where it would attract the attention of every one entering the room.

The diagram in Figure 1 will make clear its construction. *a* is a piece of mounting board such as is used for photographs and the making of mats used in framing such pictures under glass. *b* is a piece of fine wire carried tightly about this and having the ends twisted together at the back. *c* is a device known as "The Niagara Clip," for holding paper. Two of these placed on the wire as at *d* hold the pictures in position and allow them to be easily changed when desired. The crown, *c*, is a strip of white wood, to the back of which *a* is fastened by tacks, and *f* is a small screw-eye by which the bulletin board is hung on a hook. The paper against which it hangs is a gray green of about middle value. The board is a darker green, and the strip of wood is stained a still darker green, finished with shellac and rubbed to a dull lustre. A second bulletin-board of the same size is made to hang in the other position for those pictures whose length is horizontal. (See Figure 5.) And still a third has been made large enough to receive the full-page illustrations of *The Ladies' Home Journal*, *The Woman's Home Companion*, and those similar in size.

The decorative panel shown in Figure 2 is a most beautiful piece of harmony in transparent color; the composition running all the way from a small accent of brilliant orange in the fins of the lower fish, to a pale green blue in the scales of the upper fish and passing thru almost every nameable intermediate tone of tertiary color.

During December we enjoyed the cover taken from *McClure's Magazine*, December, 1901, that of *Scribner's*, December, 1898, two annunciations, and several madonnas, includ-

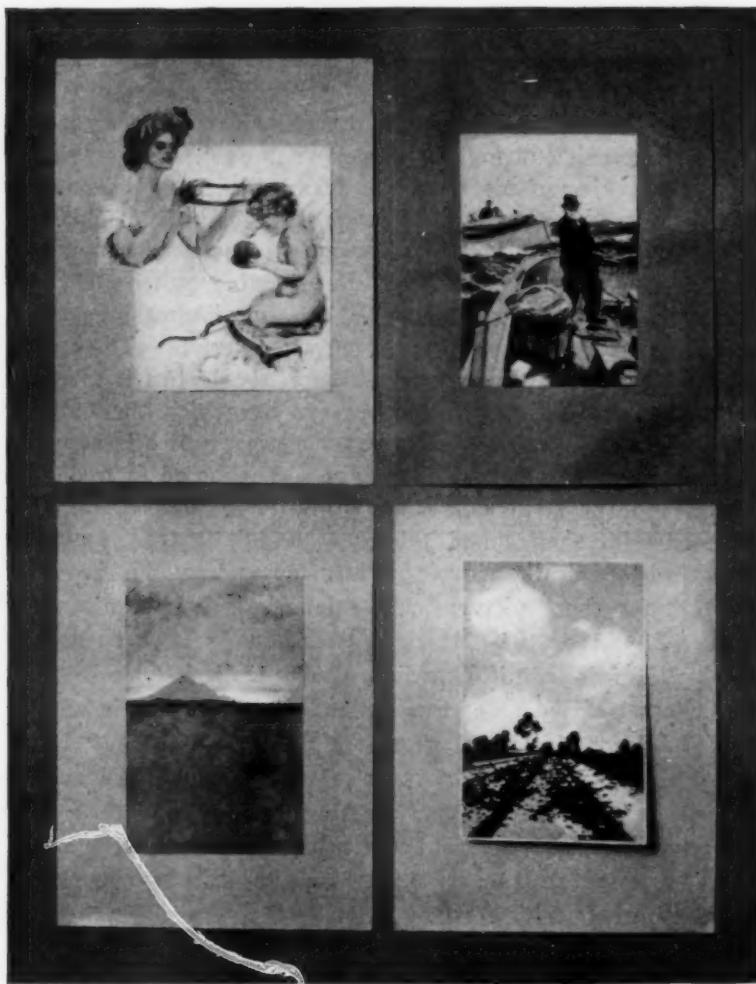
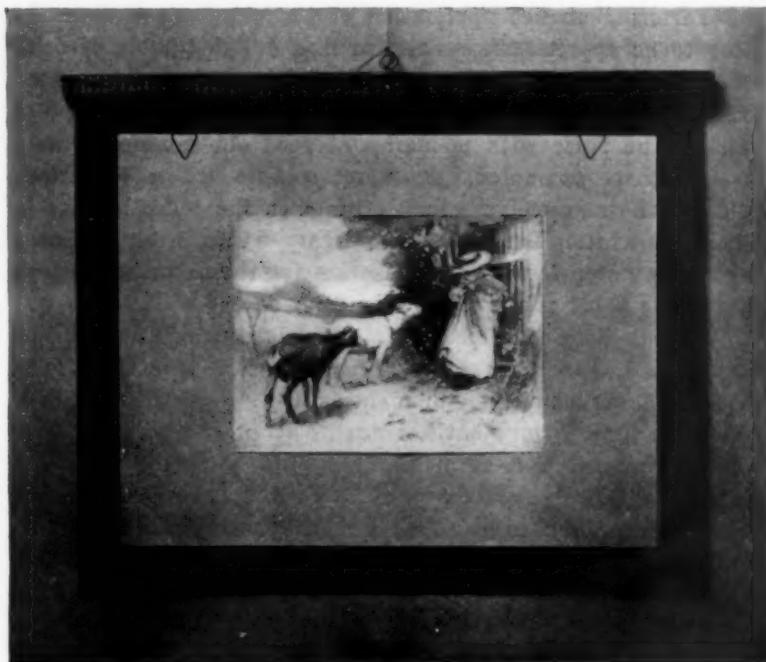


Figure 4. A variety of subjects and of methods of treatment gives additional pleasure



Another form of the bulletin-board designed to receive pictures whose long edges are horizontal

ing the superb cover which appeared on McClure's for Christmas, 1904.

Figure 3 shows four selections which we have used, each in its season; *g*, "Summer Time," by Jessie Willcox Smith, was on the cover of McClure's for August, 1904; *h*, "Autumn's Farewell," is by Blendon Campbell; *i* was taken from The Booklover's, 1905; and *j*, "The North Wind," is by Arthur Coney. In Figure 4, the idealized subject, *k*, is the one which held the position of honor on February 14. *l*, "The Hare and

the Tortoise," makes application of the old fable sufficiently clear to be appreciated by all; *m* is a delightful bit of color study, derived from a most unpromising landscape; and a good look at *n* while nature is in winter quarters is sufficient to quicken the pulse with memories of good old summer time.

All these examples I have referred to are reproductions in color, the many of the finest things in the collection are in black and white. During a dark, dreary winter's day one may take a long step toward compensation for the cheerless outlook by putting a bit of warm glowing color on the wall.

"Mirth is God's medicine. Everybody ought to bathe in it," said Oliver Wendell Holmes. Belief that this is an expression of sound judgment leads us to occasionally take at least a light sponge bath of mirth, by placing on the bulletin-board a selection from the group of pictures in lighter vein, like Figure 5, "Go 'way, go 'way, they're flowers." These belong in a class which proves to contain great lubricants for the human spirit.

These suggestions are not intended as a plea for the mutilation of magazines, but are offered in the hope that the light too often hidden under a bushel may be placed where it may give light "unto all that are in the house."

NATHANIEL L. BERRY
West Newton, Massachusetts



HISTORY-OF-ART NOTEBOOKS

FOR a long time I have been trying to formulate what is or should be the aim in teaching the history of art to pupils in secondary schools. My experience has been mostly with the girl from seventeen to nineteen years old in private school, and for her I have answered the question somewhat as follows:

1. To arouse such enthusiasm for, and appreciation of, what is good in art, as to give her some standard for judging, *without reference to books or to another's opinion*, such works of art as she may see.



Figure 1. A completed notebook made by Miss Lee's pupils

2. To so correlate with her study of history and literature as to enable her to see more clearly than she otherwise would, the value of periods of civilization not her own.
3. To give her some practice in making discriminating observations and in expressing their results both orally and in writing.
4. To teach her to arrange in orderly and usable form, a considerable body of related material.

In working with this fourfold aim most history-of-art teachers — especially those trained in art rather than in history — will, I think, agree that the first result is easier to

secure than the last; I shall therefore confine myself, in this paper, to a description of the methods which I have found practically useful in obtaining that most desirable adjunct—a well ordered notebook. If I sound egotistical, my excuse must be that the result of well tried experience is, after all, the best thing that one teacher can offer to another.

The backbone of my plan is a full set of prints; for every picture studied in class, an illustration in the notebook of each girl. This sounds formidable; it need not prove so. Before the term begins I make out a careful outline of lessons, with the exact titles and catalog numbers of all pictures to be used. These pictures come from the Bureau of University Travel, Trinity Place, Boston, the Thompson Publishing Co., Syracuse, N. Y., Bates and Guild Co., 144 Congress Street, Boston, who publish "Masters in Art," and in a few cases are made to order. Masters in Art are, for the artists covered, by all odds the most beautiful reproductions, but they come in numbers containing ten pictures by the same artist, which, though well selected, are seldom just the ones that you would choose for yourself. The Bureau of University Travel prints can be had separately, and are listed in a very clear and easily used catalog containing about 2000 subjects—which cover everything that can be desired in Greek and Roman sculpture, Italian painting and sculpture, and Flemish, Dutch, and German painting and sculpture. The Bureau has not, so far, published architecture or French and modern painting, and its prints, especially those in Flemish, Dutch, and German art, are technically inferior to those in Masters in Art, and to the schoolgirl, less attractive than the blue prints of the Thompson Publishing Company. These are excellent as far as they go, but they have strange gaps which must be supplemented from other sources; and in a

few cases, their negatives are taken, not from other photographs, but from half-tones or drawings too poor to use. The collections of the other picture companies are too incomplete to bother with. There is, therefore, no single source of supply and the only way is to know all and select the best from each.

My own choice is as follows: Architecture, Egyptian, Assyrian and Greek (as far as it goes) sculpture, Thompson blue prints; Phidias and Praxiteles, Masters in Art; recent finds and less known pieces of Greek sculpture, B. U. T. prints; Italian painting, early, B. U. T. prints; the great masters in painting, Masters in Art supplemented by B. U. T. prints. From six to eight pictures are enough to study in an hour period and since it is seldom possible to spend more than one lesson upon a single man, except in the case of the greatest, it is difficult to use Masters in Art satisfactorily except when one is to give two lessons on a single artist.

Having decided upon a provisional list, I send for my own set and arrange them, with my notes, upon separate sheets in the order in which they are to be used. This is absolutely essential, for it is often impossible to tell from the catalogue whether or not a given picture is what you expect, and as most of the prints are non-returnable, mistakes in the order for a whole class are expensive. The arrangement upon separate pages has the additional advantage of allowing changes from year to year without upsetting the whole scheme.

As soon as a satisfactory selection is made, I find that it saves much time, confusion, and in some cases money, to order at once the pictures for the whole year. This is especially necessary with the Thompson Company, as they do not keep a large stock on hand, but print to order from negatives, and are often badly delayed during the rush season. The best

way is to order in June to be delivered in September, send for more of each kind than are needed, and keep over from year to year the extra prints. If this is not practicable, allow at least two weeks for an order and be prepared for disappointments. The Bureau of University Travel is almost invariably prompt and only occasionally has a picture out of print, but they, too, are badly rushed at the beginning of the school year. Bates and Guild are prompt, but one or more numbers are apt to be out of print.

When the prints are all assembled, the simplest way to manage them is to arrange them vertically, in the order in which they are to be used, in an old envelope box. Then, before the recitation, simply take out the proper bunch, place the piles in front of you on a table, and quickly sort them into sets.

For each lesson each girl has one of these sets which she is to trim (a trimming board will save much time; a medium sized one costs \$1.05 and can be used by half a dozen or more girls), mount, and properly label as part of the next preparation. She has been furnished beforehand with an outline hectographed or written on the board, which shows the period, date, and exact title of each illustration, and which is arranged in the order in which the prints are to be mounted. This prevents confusion and makes the notes come opposite the picture to which they correspond. The notebooks are made to order, green canvas covers to hold punched paper 11" x 14" in size. The paper is of good quality bond, which will take ink or pencil and will stand erasure, and is ruled with a 1½" margin on the top and 1" on each side. It may be tied in with a shoe-string, or, better, fastened with Morden book rings, which have no sharp points to scratch, and may be opened anywhere to put in or take out sheets. Dennison's punched patches are useful for mending torn holes and give extra thickness at

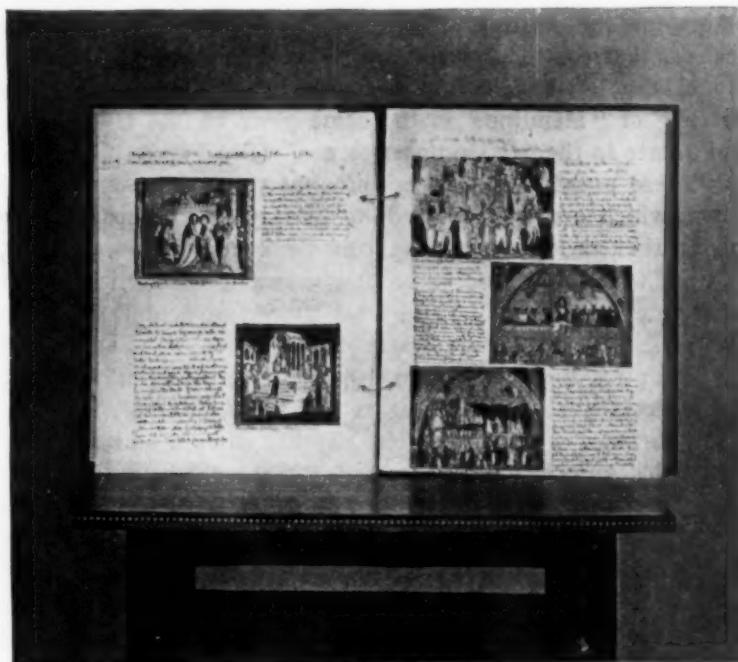


Figure 2. Typical pages of illustrated notebooks on the history of art.

the back to make up for the extra pictures pasted on the front of the sheets. Of course these books are large, but the paper being thin, they are not inordinately heavy, even at the end of the year; and the comfort of being able to see four or more pictures at a glance, more than offsets the disadvantage in size.

A girl with an ordinary handwriting will usually put two pictures of the largest size on a page. She should use both sides of the paper where possible, paste the pictures in the same place on each side of the page, so as to leave unwrinkled

places for the writing. Then she must add a general title such as "Greek Sculpture" or "Flemish Painting" at the top of the left-hand page, a special title such as "Archaic Period" or "Memling" in the same place on the right hand, and a date in the outside upper corner. (See Figure 2.)

These prepared sheets are brought to class ready for the notes, which are written in ink, directly on the spaces, care being taken to leave a good margin between pictures and notes, and not to run over the outer lines. If a girl finds it difficult to write evenly a set of ruled lines slipped in behind will help matters. The inner margin would be left for the binding and the outer for topics which will serve as a kind of index to the subjects treated. (See Figure 3.) Thus, by properly labeling each page, a girl finds that she has almost unconsciously acquired a knowledge of dates and periods which would otherwise take much special study, and by following her outline she is sure that her pictures are in their correct positions with relation to each other.

In class my aim is to bring out the points as far as possible by question and answer. At first it is necessary to repeat the answers in a form suitable for the notes, but later in the year the girls can take their notes directly from each other's recitations.

The time which would otherwise be spent in copying notes is used for first hand study of the material for the next lesson. This is preferably large photographs and casts, but when nothing else is available, the notebook illustrations themselves may be used. In one of my two recitations per week the girls hand in the results of this study in the form of a paper, usually upon some definite problem. On the other day they do some bit of reading which will explain or illustrate further the period which we are studying. This reading is

carefully selected so as not to be taken as a substitute for seeing the picture, and the notes upon it are entered opposite the print to which they refer, unless the girl prefers to keep her reading notes all together in one place.

About once a month I call for the pages that have not been previously examined. (A sample is given on page 520.)



Figure 3. Pages may be removed or new pages inserted at any time if books are bound as this book is.

These are taken out, put inside a manila cover bearing the girl's name, and left for me. I do not correct the actual text, but place a red ink number on the inside margin opposite the place to be corrected, and write my comments with the corresponding numbers on a separate slip. I do not attempt to make the examination of the body of the notes very rigorous, but do insist upon absolutely correct labeling and the intelligent use of marginal topics.

3. PHIDIAS early Vth cent.—432 B. C.
A. Works known from literary evidence.

M. in A. (a) "LEMNIAN ATHENA," c. 450 B. C.
pl. X. Being a cast made by Prof. Fürtwangler from
2 marble copies, a headless statue at Dresden
and a head (which fits) found at Bologna.

M. in A. Head of same ("Bologna" head). Cf. Mourning
pl. IXa Athena, original relief in Acropolis Museum,
Athens.

Ref: Fürtwangler's "Masterpieces," p. 3-13. Paus. Vol.
II, p. 353-354 for, and Vol. V, p. 514 against.

b 101 (b) ATHENA PROMACHOS.
"Athena Medici," Ecole des Beaux Arts, Paris,
possible copy of Promachos type.
Small bronze in M. F. A., Boston, also a pos-
sible copy.
Ref: Fürt. Mast. p. 24-36.

M. in A. (c) ATHENA PARTHENOS, 447-438 B. C.
Pl. VIII. Varvakeion, late Roman copy, Nat. Mus., Athens.
b 96 Lenormant, late Roman copy, Nat. Mus., Athens.
C. p 156 Madrid, late Roman copy, Prado, Madrid.
Gem of Aspasios, Vienna
These copies give but a faint idea of what the
original in gold and ivory must have been.
Ref: Pau. Bk. I, chap. 24, §5-8, & Vol. II, p. 312-318 (look
at illustrations and skim only).

(d) OLYMPIAN ZEUS.
Head of Zeus, M. F. A., Boston, possible copy of
the Olympian Zeus of Phidias.
C. p. 155 Coin of Elis.
Ref: Pau. Vol. I, p. 251-253, Vol. III, p. 530-536.
b. 70 (e) Apollo from Tiber, Terme, Rome.
Ref: Fürt. Mast. p. 49-52.
For Phidias in general: C. p. 154-156. B. p. 60-66,
and 66-70 for discussion of types, Winckelmann 8.

M. in A.—Masters in Art.
b.—Bureau of University Travel.
t.—Thompson Publishing Co.
C.—Carotti, History of Art. Vol. I.

Sample page of outline.

This is used to show the exact position and title of each picture. The pictures
are identified by the numbers on the left

At the end of the year, or a year or two later, many of the girls go abroad. By taking extra paper it is possible to use the notebooks there for a further record and for the insertion of favorite pictures; or, if she prefers, she can have the year's work bound into a really handsome and permanent volume.

FRANCES LEE
Boston, Massachusetts



BOOKMAKING AS A SCHOOL EXERCISE



WE have come to feel that the making of books is a legitimate part of our drawing course. The first experiment was suggested by an article in *The School Arts Book*, and was not accounted as a permanent part of the work. The interest manifested led to a repetition of the exercise the following year, and the supervisor, after a careful balancing of the conditions, decided that she had happened upon a genuine "pay streak," one worth working to a finish. We have to confess to an occasional inclination to do things because some one else does them; but supervisors grow like other people, and there are lively evidences that many are discarding blind and worshipful imitation, and seeking instead to interpret the purpose behind the performance.

Doubters and scoffers are necessary evils to keep us up to the mark, and altho comparatively few in number, the wise director, in place of ignoring them, puts them on her list of guides, and has dissecting days when she cuts deeply and with precision in a search after the weak spots to which they point; and she occasionally makes discoveries.

To arbitrarily correlate things may sometimes be ridiculous, while to fail in recognition of correlations that exist is a serious mistake. The fences around each

subject of the school curriculum are being taken down, and we are seeing education in the light of an intricate design made up of characteristic parts; each part filling its own spot or place, but bearing a relation to every other part, and so forming a harmonious and beautiful whole. Each has its peculiar purpose that no other part can fulfil, and still there is an interrelation existing between all the parts that can never be ignored, except to the detriment of the individuality of each. Thus the school course becomes a good design, and not an aggregation of unrelated units.

Whatever subordinate purposes drawing may fill, there is one dominant quality that it must furnish to the child: It must develop his power to see relations of line, area, tone, and color; and to awaken in him a just comprehension of such relations as shall produce beauty.

Drawing and handicraft in connection with other work must introduce him to life; the life that he goes to meet in all its impulses of spirit and action, scientific, commercial, practical, industrial, artistic; the great complex work of the world. He must get some inkling of the law and order underlying all that fascinating intricacy of "doing," behind which sits the human mind. It is like a Chinese nest of boxes — we give him the key to the outside box, but he must find his own way to the heart of the thing.

It is the art which is a vital part of all this "doing" that the child needs to comprehend, and if we acquaint ourselves with its essential quality, and always present exercises towards its unfolding, we may lead him to see relations that escape a duller vision. Any exercise furthering such a result, and calling around itself cultural accessories may be given a place in the time allotted to drawing.

Bookmaking reaches out towards industrial, literary, and

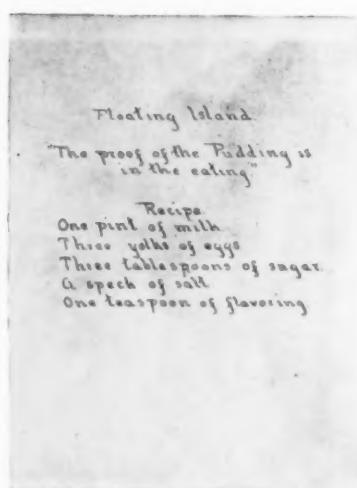
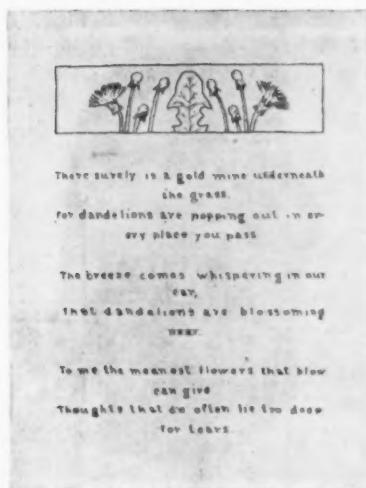
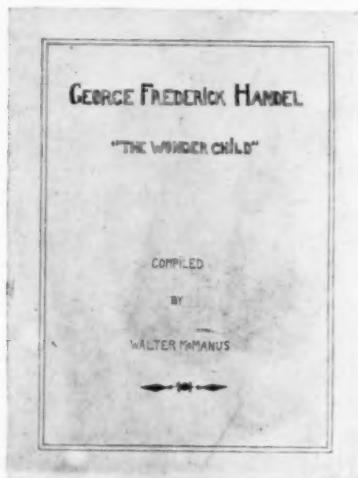
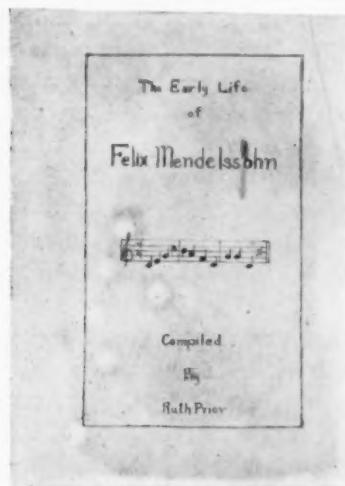


Plate I. Sample pages from booklets made by grammar school pupils.

artistic ideals; it involves research, discrimination, and self-expression thru three important channels, and brings a result that rewards the effort put forth.

The following summary estimates roughly our plan of study.

First — The human interest: Subject-matter that appeals.

Second — Arrangement: This calls for investigation of best authorities, and the most appropriate order of fly leaves, title-page, dedication, preface, and table of contents are noted. Observation as to kind of book: text-book, novel, essays, poems, etc. This gives opportunity for discrimination as to merits of different publishing houses. Individual taste on the part of pupil, teacher, or supervisor is a subordinate matter—the question is: Is it right? Why? When that is settled, individual taste may be exercised.

Third — Study of details: Title-page — study plan — are capitals or lower case letters used? Observe several — compare style and spacing. Take up dedication and table of contents in same manner. What is the difference between a good table of contents and a poor one?

The preface is a part of the reading lesson, and several from good authors are read and discussed. It ends as a part of the language work, where each pupil composes the preface to his book.

The subject-matter may either be written or printed according to the ability of the pupil, and the time that can be spared to the work; but in all cases paragraphing, margins, initial letters, the proper space to be left at the beginning and end of a chapter; in fact, everything that relates to the art of bookmaking must be carefully studied, and worked out according to the best authorities available.

The pupils first make up a book in the rough, carrying portions far enough to indicate the scheme, and these are criticized.

At first we bound our books in pamphlet form and stitched with cord or raffia; later, we grew ambitious that the work should be preserved in more durable style, and we sought the assistance of the Supervisor of Manual Training, who, by the

SMALL

BOOKMAKING AS A SCHOOL EXERCISE

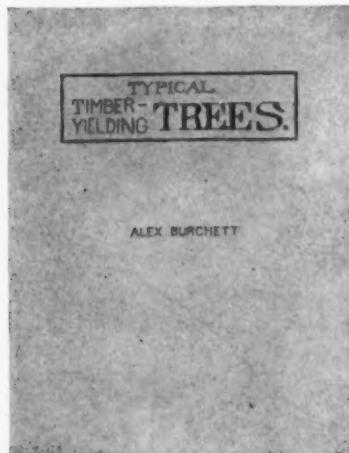


Plate II. Four typical booklets made by grammar school pupils

way, is always full to the brim of things worth knowing, and she cheerfully gave us pointers on "professional" bookbinding, and now the teacher's problem is not how to enthuse classes to make books; but how to induce them to stop, having once begun.

Sometimes the teacher suggests a subject bearing on some general class work, and all the class use it; at other times individual preferences are acceded to—for instance: one boy compiled an arithmetic composed of examples that had given him much trouble, each followed by several involving similar principles. It was beautifully arranged, and was a work of art when completed. We have several books this year on aviation, illustrated with good drawings of biplanes and the like, all of them showing thoughtful understanding of the subject treated.

Occasionally we strike a bit of sentiment, which isn't a bad thing even tho now and then one soars pretty high. Contact with the world will destroy it all too soon.

One boy wrote up a history of his school and its administration, and naively stated in his preface that it was one of the best schools in existence. His dedication was to the principal, and was expressed as follows:

"To _____ of the _____ School in memory of the many times he has helped me over rough roads, this book is affectionately dedicated."

One sweet, quaint and rather mature little Miss produced the following:

"To My Mother; wise in counsel, tender in judgment, helpful in Christian faith and purpose, I dedicate with reverence this little book." The title was, "My Book Record," and the table of contents as follows:

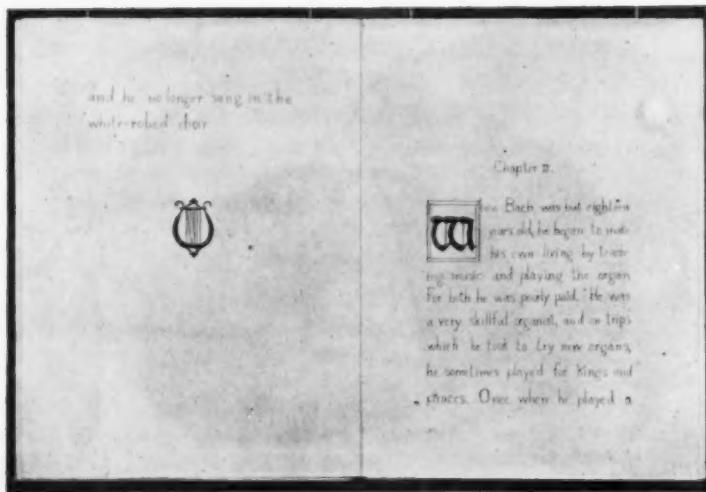
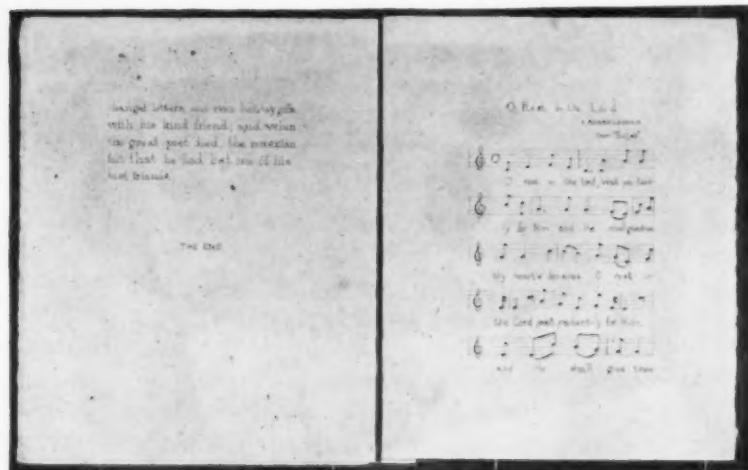


Plate III. Two booklets opened to show character of pen work.

CONTENTS

1. Oliver Twist.	9. Books in My Library.
2. Tales from Shakespeare.	10. Books Recommended.
3. Evangeline.	11. Books Wanted.
4. Little Women.	12. Books Borrowed.
5. Uncle Tom's Cabin.	13. Books Loaned.
6. Try Again.	14. Quotations.
7. Some Books I Have Read.	15. Good Authors.
8. Books Worth Reading.	

The contents is indicative of much really valuable study.

"Our Washington Resources" contained excellent material, and altho in script, was well arranged and made up.

In the study of music the classes are required to read up certain composers, and to learn the story of some of the famous operas. These are used in some rooms as subject-matter, and illustrated by bars of music selected from the score. (See Plates, I, II, and III.)

In one class, Egypt was a topic taken up in geography. The teacher suggested that they save the material to be used in their books later in the year. The children haunted the Public Library searching out historical data, and the enchanting legends of the old Nile; they hunted illustrations, and this of course led to historic ornament, and the meaning of wave line and scroll, and lotus and papyrus designs; and then some one found facsimiles of Egyptian coloring, and every one's book cover must have a bit of appropriate ornamentation in the true color, and a mighty effort was made to produce just the right reds and blues. What if the result was a bit crude, and some of the work fell short of the beauty attempted? Every one felt a little thrill of developing power, and to each was opened up the way leading to broad culture. Each recognized the link between art, craftsmanship, literature, and human love and interest; each learned the lesson of pa-

tience and concentration. Under wise direction, they learned how and where to search for needed material, how to sift from the wealth they found, and how to arrange in logical order, and reproduce.

One class read stories of chivalry. This was followed by the reading of the Vision of Sir Launfal. On Lincoln's birthday, they studied his life. Later, in language class, they compared Lincoln with the knights of old, and wrote the composition "A Modern Knight." This went into a book with an explanatory preface.

Many of the girls make cook books, these being a collection of recipes learned in the Domestic Science class. On Plate III is a page from one of them, called "Practical Hints," by Alice Johnston. This naturally was dedicated to her mother.

Boys interested in their manual training have compiled interesting matter about trees and woods, or have made a collection of working drawings.

Those interested in their study of Shakespeare have copied Julius Caesar, while others have arranged collections of favorite poems.

The teachers are given wide latitude in the matter; the only requirement being that material worth preserving must be arranged according to the best art principles as far as attained, and that the effort for good craftsmanship must be the pupils' best.

The part the Supervisor of Drawing plays in all this is very limited. She offers some suggestions and criticisms on the arrangement, spacing, and ornamentation, but she feels an enthusiastic interest in being permitted a share in so comprehensive a work.

EMMA S. SMALL
Seattle, Washington

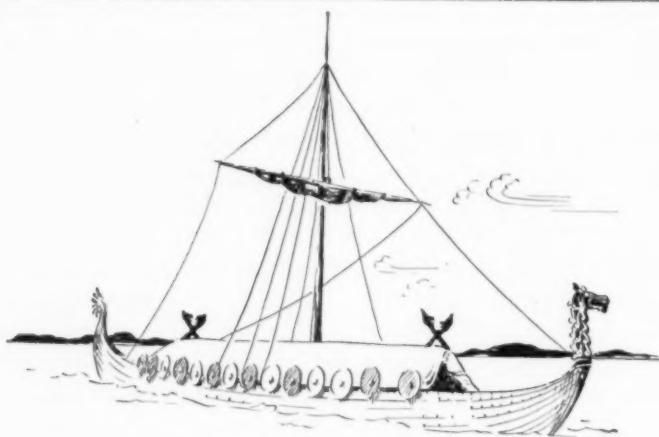
MY WORK BOOK

CHAPTER V — History

AS a serious study history has its beginning in the fifth grade. The children have absorbed unconsciously, or consciously, historical facts since the first year, but now comes the time when a more definite understanding of the meaning of these facts may be attempted. Lasting impressions and a clear conception of events requires a most careful presentation of the subject. Much lies in the teacher's ability to direct the attention and interest, logically and skilfully. History is so closely related to all other subjects that "correlation" is manifestly the proper method of procedure.

I think that too often this excessively used word is misleading and perhaps here it misinterprets my thought. By correlation I do not mean the application of a number of separate subjects to history, or vice versa, like so many barnacles on a ship. The purpose in view is defeated by such methods. History involves the study of time and place, the reading of various articles and the recording of acquired knowledge. To teach this under the separate heads of English, Geography, History, etc., transposing the English in place of geography, or geography in place of English, and treating all other subjects in like manner, is not correlation. Rather, it is the interweaving of many lines of thought, for the sake of one strong whole, in this case, the reality of History. It is the constant, inevitable combining of many subjects to make one, — large, rich, and vital.

As in the study of geography, so in history, drawing plays an important part. A new course of study makes the following statement: "In the child's mind, place precedes time, therefore, it is proper to introduce map or globe work as part of each lesson. Picture study, whenever possible, should receive ample attention and should be skilfully directed by the



The Viking Ship

The Norsemen, a sea roving people, dared the greatest dangers in their small oaken boats. These boats were often richly ornamented with paint and crude carving. They held a score or more of Vikings who rowed their boat in calm weather.

Figure 1. A page from "My Work Book"

teacher. Often a picture will prove the best introduction to the story." This study of the picture, followed by the child's pictorial expression, for the illustration of his simple story,

not only serves to create interest, but clinches the thing to be remembered. This is especially true when only the essential interest in the picture is allowed expression.

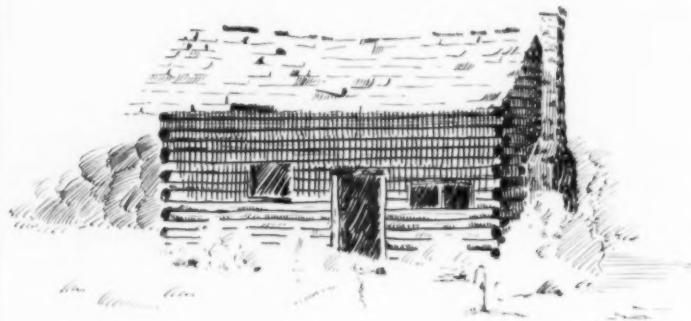
The size and arrangement of the history work will be similar to that in English, Chapter II. The study itself will consist of stories of the Norsemen, the early discoverers, some of the



Figure 2. The Landing of the Pilgrims. A drawing by Russell Bell, Plattsburg, N. Y.

more familiar men of our colonial history, interesting facts of local history, and a simple discussion of the local government, such as paying for the schools, the cleaning and repairing of streets, the duties of the town constable or police.

These subjects involve the use of drawing. By this time the earlier training in free expression by means of the various mediums, and the repetition of drawing and making until they become spontaneous, should have given the children the confidence needed to enthusiastically illustrate as they learn. The drawing now, however, should be limited in scope. Instead of



Homes of the Early Settlers

The early settlers lived in log cabins built on what were called clearings, or plots of ground cleared of the trees and boulders. The cabins were made of ax-hewn logs with the bark on. They were divided into two or three rooms though sometimes the lower part was devoted to but one large one. The chimney was made of such stone as they could find and opened in a great fireplace at one end of the cabin.

Figure 3. A page from "My Work Book"

representing many things in a wide field of vision, the attention should be called to the more careful drawings of single objects, or at most, not more than three in a group.

The illustration for this subject, History, utilizes the object drawing of the grades. Now comes the practical demonstration



Figure 4

Indian Relics
Drinking cups, bark and hide buckets,
Mortar and Pestle of wood. $\frac{1}{2}$

of the value of drawing boxes, vase forms, and still-life models. The drill on foreshortened surfaces, oblique circles and converging lines, the drill that so many of us think uninteresting, and are therefore apt to blindly question, finds its intensely interesting application in history! There are so many simple things to draw, so many important illustrations of relics to illumine the text and to make vital the story, that one is quite overwhelmed.

A drawing of an old Norse boat (Figure 1), perhaps actually constructed and donated to the school museum, is an excellent drawing problem. This might be followed by sketches of the boats of Columbus, Hudson, Fulton, gradually leading to a simple history of the boat. A study of the Pilgrims suggests



Figure 5

sketches of the landing at Plymouth and of the well-known autumn festivities (Figure 2). The stories of Governor Winthrop, Roger Williams, Champlain, and Benjamin Franklin are not only teeming with such simple illustrative suggestions as log-cabins (Figure 3), forts, and Indian relics (Figure 4), but lend themselves to the tracing in map work in their various lines of travel; i. e., the first journey of Franklin from Boston to Philadelphia (Figure 5). "Poor Richard's Almanac" offers an excellent opportunity for the designing and printing of a motto card. (Figure 6).

Local history should form a most profitable center for the work. Much unrecorded history could be developed and many simple illustrations drawn from the home environment could be utilized. The children might be just so many little reporters questioning their parents and their friends and reporting their findings by means of writing and drawing.

As history may be a record or story of any subject, and as the work of the year is to be bound in book form, a history of

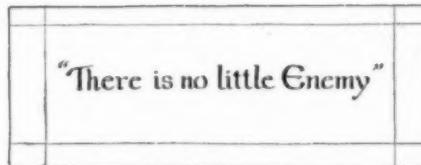


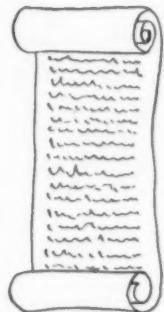
Figure 6. A memorandum card from Poor Richard's Almanac

the book is not out of place at this time. It is not only instructive, but intensely interesting for,

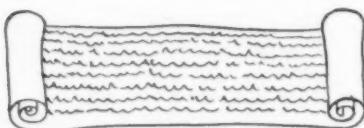
"Not as ours the book of yore,
Rows of type and nothing more."

This study may be of much value when the time approaches to begin planning the making of My Work Book. Teachers may secure an intense interest by telling of the earlier forms of making records.

Such a topic involves the study of geography, writing, spelling, and industry. It is really local history. It also reaches into the field of historic art, as well as into that fascinating subject, symbolism. The evolution of the book from the roll form on papyrus and parchment thru such stages of development as the Buddhist Prayer Wheel, the Jewish scrolls of law, the Sumatran folded roll, the Roman diptych,



Vertical · Roll ·



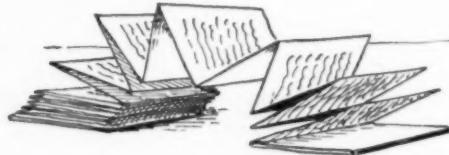
Horizontal · Roll · full · length ·



Page form · Roll ·



Prayer · Wheel ·



Folded · Sumatran · Roll ·



Orihoiz ·



EVOLUTION · OF · THE · BOOK ·

Figure 7

the "Orihon," and the "Buch" board books, forms one of the most profitable parallel courses in history one could devise. (See illustration, Figure 7.) And this is so particularly true to-day when the book is not only within reach of all, but is part of the necessary equipment in education. Perhaps a healthy interest in the book itself would stimulate true appreciation of its contents until finally the child, grown up, might say with Cowley, "Come, my best friends, my books, and lead me on."

The book is only one of many excellent side issues in history. Of course the time is short, but I believe that more profit is to be gained by appealing to such concrete examples whenever possible than by trying only to bring out ancient facts which have no direct bearing on the lives of the children. "The use of history is to give value to the present hour and its duty."

ROYAL B. FARNUM

State Supervisor of Drawing and Industrial Training
New York



Saint Barbara. By Palma Vecchio

SAINT BARBARA

BY PALMA VECCHIO

AMONG the Golden Legends is that of Saint Barbara, only daughter of Dioscorus of Heliopolis, so beautiful, so jealously loved by her father, that she was kept in a lofty tower, where the eager eyes of suitors could not reach her. Here in the year 303, reading and dreaming alone, the heavens declared to her the glory of God, and the firmament showed her His handiwork. There was no speech nor language, yet without these was their voice heard by the maiden, and she renounced her father's gods. Having heard a rumor of the wisdom and saintliness of Origen of Alexandria, she managed, during her father's absence from home, to send to that great Christian physician a letter. Upon receipt thereof Origen rejoiced greatly, and replying with his own hand, sent his message by one of his most trusted disciples, disguised as a physician. This man, being welcomed by Barbara, perfected her conversion, gave her Christian baptism, and returned to his home. Barbara persuaded workmen, constructing a bath-chamber in the tower, to modify the plan they were following to the extent of making a triple window in place of a double one. The reason for this change was demanded by Dioscorus, upon his return. "Know, my father," said Barbara, "that through three windows doth the soul receive light,—the Father, the Son, and the Holy Spirit; and the Three are One." Enraged by this confession, Dioscorus drew his sword and would have killed his daughter had she not fled to the top of the tower, "where by angels she was wrapt from his view, and carried to a distance." Her place of concealment having been revealed by a shepherd, Barbara was whipped, shut in a dungeon, denounced to the proconsul, the heartless Marcian, who ordered her scourged and horribly tortured. All this having no influence upon the maiden, she was taken to a mountain-side and beheaded by her own father. As her murderer was returning to the city, a fearful tempest broke upon him; "fire fell

from heaven and consumed him utterly, not a vestige remaining."

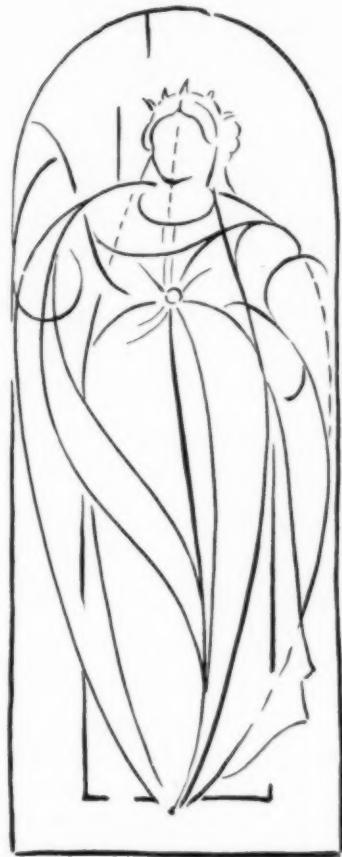
Such in brief is the story of the young woman who became the patron saint of all such as have to do with fortifications and defensive warfare,—armorers, gunsmiths, and military engineers. "She is invoked against thunder and lightning and all accidents which might arise from explosions."

Therefore, when the Bombardieri, the heavy artillery of Venice, wanted an altar-piece for the old church of Santa Maria Formosa, somewhere about the year 1575, Saint Barbara was selected as the peculiarly appropriate subject. The execution of the work was entrusted to Jacopo Palma, called Il Vecchio, the old, to distinguish him from his grandnephew. The result is Palma Vecchio's masterpiece, one of the most beautiful pictures in all the world.

The print, reproduced herewith, shows Barbara standing upon a pedestal with a cannon at each side. She holds in her hand a palm branch, symbol of victory, and wears the martyr's crown, with its thorns. Behind her rises the fortress tower with its two and *three* windows, thru which is wafted to us across the centuries the dialog of the Golden Legend.

The print shows also the masterly composition of the figure. A tracing of the principal lines, herewith reproduced, reveals the grace of curvature, and the perfect balance of the whole. Around a central temperate reversed curve the others are grouped with consummate skill. They spring upward like the lines of some graceful lily, from a point beneath the feet of the saint, now in almost symmetrical pairs, outlining the hips, and the shoulders, now in playful reversed curves, tangent to these or crossing them at the most agreeable angles. Strong verticals and horizontals near the base repeat the perpendiculars of the frame; the arching curves of the shoulders and of the

head echo the circumscribing line of the top of the picture. A finer composition of line could not have been produced by Raphael himself. An improvement of this arrangement is inconceivable.



A tracing of the main lines of composition in Palma Vecchio's
Saint Barbara

But the best reproduction in black and white conveys nothing of the wondrous color of the original. Barbara's life was a life of loving renunciation; hence green, the symbol of fruitfulness, of glad service for others, does not appear in the color scheme. All the hues are related to red, the symbol of love, to orange, the symbol of benevolence, and to brown, a dull orange, the symbol of renunciation. Her undergarment is of delicate dull orange, her robe of rich red-brown, and her ample mantle of a subdued orange-red. The warm flesh tones of her face, with the red-gold hair rippling over cream-white drapery, are enhanced in beauty by the far-away sky of delicate green-blue with low-lying banks of ivory-colored cloud. The effect is indescribable, exquisite, entrancing. The canvas is warm

with such a glow as fills the oldest deepest forests of pine at noon-day, when from the soft brown carpet of myriads of thread-like leaves, the light is reflected into the intricate traceries of gray twigs above, making a gentle glory of the gloom, shot thru with fragmentary webs of gold. In such a noonday-twilight stands forevermore Saint Barbara. Around her the prayers of many generations have murmured like the faraway music of the pine.

The lover of beauty in Venice cannot be indifferent to her spell. As Yriarte says, he cannot pass by Santa Maria Formosa without stopping for a moment at least "to pay his devotions to the lovely patroness of the gunnery of the Most Serene Republic." Of superb figure, ripe and rich, with no loss of refinement, with a face of distinguished beauty, "with all the noble serenity of a saint who is yet a woman," Barbara stands as the embodiment of Browning's ideal:

"For pleasant is this flesh;
Our soul in its rose-mesh.

* * * * *
As the bird wins and sings,
Let us cry, 'All good things
Are ours, nor soul helps flesh more, now,
than flesh helps soul!'"

Here is no medieval saint, attenuated, with upturned eyes longing for death! Barbara embodies the modern ideal of sainthood; perfect health, abounding vitality, a religion that blooms here and now. She is a saint of the type of Phillips Brooks.

To me Saint Barbara is the picture of perfect womanhood, perfect physically, intellectually, spiritually. She bears the same relation to all other women ever put upon canvas, that

the Venus Milo bears to all others ever cut in marble. She constitutes the standard by which all others are measured; she stands alone, without a rival; she reigns supreme, the Queen!

HENRY TURNER BAILEY
North Scituate, Massachusetts



VOCATIONAL TRAINING THE ALBANY VOCATIONAL SCHOOL

IN his request for an article descriptive of one of the vocational schools in New York State, the editor expressed the desire that it be accompanied by photographs.

Well, in the school which I have chosen — the Albany Vocational School — there would be little value in such pictures of the classes at work or of the equipment, for the boys and girls and the material products of the sewing, drawing, cooking, and shop rooms, would bear a close resemblance to the average manual training and domestic science school. The tools, benches, tables, dishes, and machines are no different; the building is quite ordinary, for, as a principal of a Massachusetts manual training high school said, after a visit to an industrial school. "I didn't see anything very wonderful about that school. It makes about the same things, has about the same kind of boys, and for all I can see, has the same kind of teachers that has my school."

Poor misguided man! Benches, tools and models do not make a school. The product of a school is not the taboret or the loaf of bread: it is the boy and girl.

I was talking the other day with one of the "products" of the Albany school. She was little bright-eyed Angelica. Her face told the story of many a little mother of the Italian quarter of the city. I said to her, "Well, my child, the dress you are making seems to be too small for you. It cannot be that you are making it for yourself."

"Please sir, it is for my baby sister, and I have already made dresses for my other sister."

"And does the school allow you to make things for the members of your family?"

"Oh yes," replied Angelica, "if I buy the goods at the store with my own money."

Bubbling over with enthusiasm she volunteered further

information. "I have five sisters and three brothers. I get up in the morning and get breakfast for papa, I dress the children and get their breakfast, I wash the dishes and then I come to school. Sometimes I come late because the housework has to be done. I am getting educated. I learn how to read and write and do sums. I have the same studies as other girls in the eighth grade; besides, I learn to cook, to sew and to draw. After school I go home and get supper, clean up and put the children to bed. Sometimes my papa comes home cross. Sometimes he hits me and tells me to get to work in the store and let school alone; but I shall stick to this school and some day I will be educated and have a diploma, and when I get this diploma I will be the first one in my family to have a diploma from your schools of America."

"When you leave school, what are you going to do?" I asked, when the child had finished her story.

"Why, of course I intend to be a dressmaker and use this education that I have gotten. Some day I, too, will have a little home and then I will cook for my own children."

Now, unconsciously, in her childish way, Angelica had given a rather full explanation of what is meant by vocational education in a school of the type I am describing. She knew nothing of Lyman Abbott's definition of education, where he states that the first duty of the public school is to give the boy and girl capacity for self-support, and that "the end of education is the development of character; the test of character is capacity for service." She knew nothing of fine phraseology, but evidently she intended to obtain an education which made for character and which was to be tested by her capacity for service to her family and to her community.

Three weeks ago I went over to the West Albany Car Shop to see if I could find any more "products" made in the

school. You see I was hunting for photographic material. I noticed in the machine shop a youthful but familiar face. I immediately recognized him as one of the staple articles made in the vocational school. "How is he getting along?" I asked the foreman. "First rate. We have advanced him over other boys who entered the Works at the same time. He really seems to know something. Why, I found out the other day that he could read a drawing, and even make one; and he seems to know fractions and decimals. And, by gracious, he can beat me on square root."

"Well!" I can hear the reader remark, "There is nothing new in this. Lots of schools having cooking and sewing and drawing and square root, and there are plenty of their graduates who are working in the home and in the shops, and there is a lot of useless talk about industrial education when in reality the schools have been doing similar things for many years." Selah!

Sometimes we make distinctions without a difference, but I trust I am not falling into this error — for I would make a distinction — a most decided one — between manual training and the industrial training in this school. The first can be justified with all the "ics" and "ologies" of the best and worst of pedagogy, while the second simply attempts to give better elementary school provision for the vocational needs of those likely to enter industrial pursuits. The scheme allows for special shop, laboratory, and drawing-room practice along fundamental, industrial operations with the idea of arousing in two years a set of industrial interests which will require either a trades school, a vocational high school, or an apprenticeship system in store or shop to satisfy.

The aim of the school is frankly to train its graduates for practical work and at the same time to secure an adequate training of the mind. Every exercise in the school, whether it be in

the hand-work, so-called, or in the brain work, so-called, is to be educative. It is a school that takes pupils about fourteen years of age who have completed the first six grades — at an age when they are of little value in a business way at a time when the education they have received is all right so far as it goes, and attempts to fit them for actual working places.

Of course the school has a pedagogy. It is up to date, too, for it is seeking concrete experience on the part of children as a basis upon which to build a more abstract learning which is a necessity of modern civilization. It believes that the material environment, as the child encounters it in the school, is rich in suggestion, and that this contact, if prolonged under wise guidance, leads to scientific knowledge. It is at war with those of the academic turn of mind who seek to organize subject-matter on a purely logical basis, and who would take little or no account of concrete experiences, but would endeavor to proceed at once to the abstraction of scientific laws and principles and generalizations.

Did the school succeed in arousing a set of industrial

Occupations	No.
Machinist	17
Draftsman	8
Electrician	7
Printer	1
	33
Dressmaker	6
Milliner	12
Cookery	3
Stenographer	6
	27
Painter and paperhanger	1
Have no selection but will return	13 13
Return doubtful (going to work)	4
Normal high school	1
General high school	0
No opinion. (Want to return but await extension of course)	3 3
	86 81
Carpenter	3
Cabinet-maker	1
	4

Table I

interests? Table 1, reporting the choice of occupations as chosen by students who had completed the first two years' work, answers this question. Mind you, these vocations were not selected in a haphazard fashion, for the students had obtained definite information based upon experience regarding the nature

of these trades, as well as having had practical talks by the teachers and outsiders upon the possibilities of advancement in them.

Let us take a look at this pedagogy. We might as well start with the lunch period. Pupils cannot go home to dinner, for the school is located on the outskirts of the city, but, in common with a good many schools, it has a cooking department. Do the pupils make a little batch of biscuits and then sit down and sample their meagre product? Hardly, for they are learning to cook in family style, and in this case the "family" consists of

Alma Felt		Fig 2
Luncheon for April 7, 1910.		
		<u>Menu</u>
Cake	Muffins	Butter
2 lb butter	6 dozen	3 lb
4 eggs	12 lb flour	67 flour
3 c. flour	1/2 lb salt	3 c. white flour
1/2 salt	67 sugar	1/2 lb cheese
5 lb sugar	3 c. milk	10 gr. salt
2 c. sugar	67 melted butter	meat in all
		1/2 lb butter used
		for spreading
		3 c. sugar
Alma Felt		Fig 3
Luncheon for April 7, 1910.		
		<u>Cost</u>
butter @ .38 per lb		.42 1/2
eggs @ .27 doz		.09
flour @ .04 lb		.09
sugar @ .66 lb		.16 1/2
milk @ .08		.08
b. p. @ .60 lb		.07 1/2
macaroni @ .10 lb		.10
cheese @ .22 lb		.11
estim.		.01
		1.86

about one hundred. Figure 2 shows the meal of April 7th, and following is a table of the material used that day. A fine opportunity to work in some arithmetic, you say, so here it is in Figure 3 (same plate).

Not only is the lunch cooked and served by the girls, but they take in the money, settle up their bills, and deposit the

rest of it in the bank in the name of the school. Rather good teaching of bookkeeping and banking practice, I should say.

While I am writing, I have had delivered to me a loaf of brown bread and a tumbler of spiced jelly, with an attached

Fig. 4

ALBANY VOCATIONAL SCHOOL

Order No. 423... Date, December 7, 1910.
 Ordered by Mrs. Robert C. Jones. Order taken by Wilhelmina Helet
 Job... Bag.....
 Stock. lent me.....
 Drawing finished. not required. File.....
 Reported to Principal Frank L. Lyman. Date Dec. 7, 1910.

ESTIMATE

Est. of time... 7 hrs. 5¢ Date 15¢ Total
 " " material 1.00 amount 4.76 cost 3.76 1.90
 " " sundries Cost09
 Total est., 37

REPORT OF COST

Job begun Nov. 24, 1910. Finished Dec. 7, 1910.
 Shop check..... Office check.....
 Total cost 37.4 Date Dec. 7, 1910.
 Remarks.....

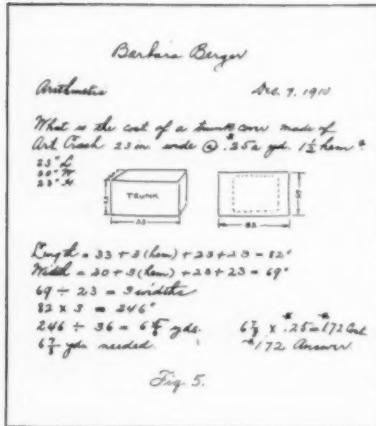
Accepted by purchaser Mrs. Robert C. Jones Date Dec. 8, 1910
 Received payment (student) Wilhelmina Helet Date Dec. 8, 1910

In last item above mentioned cross out the one which does not
 explain the nature of the job.

bill, for some of us in town are giving the girls a little extra work to do and some spare change to earn. All this is done in the name of education. But the brown bread seems to taste pretty good just the same.

No order can be taken by the pupil unless it follows business methods. Figure 4 shows that Mrs. James wanted a linen bag. In order to make it Wilhelmina Herbst had to do something besides making the bag. She had to estimate its cost, make a promise of time of delivery, take it to the purchaser, and give a receipt for the money.

Barbara Berger made a trunk cover, and Figure 5 shows her arithmetical problem.

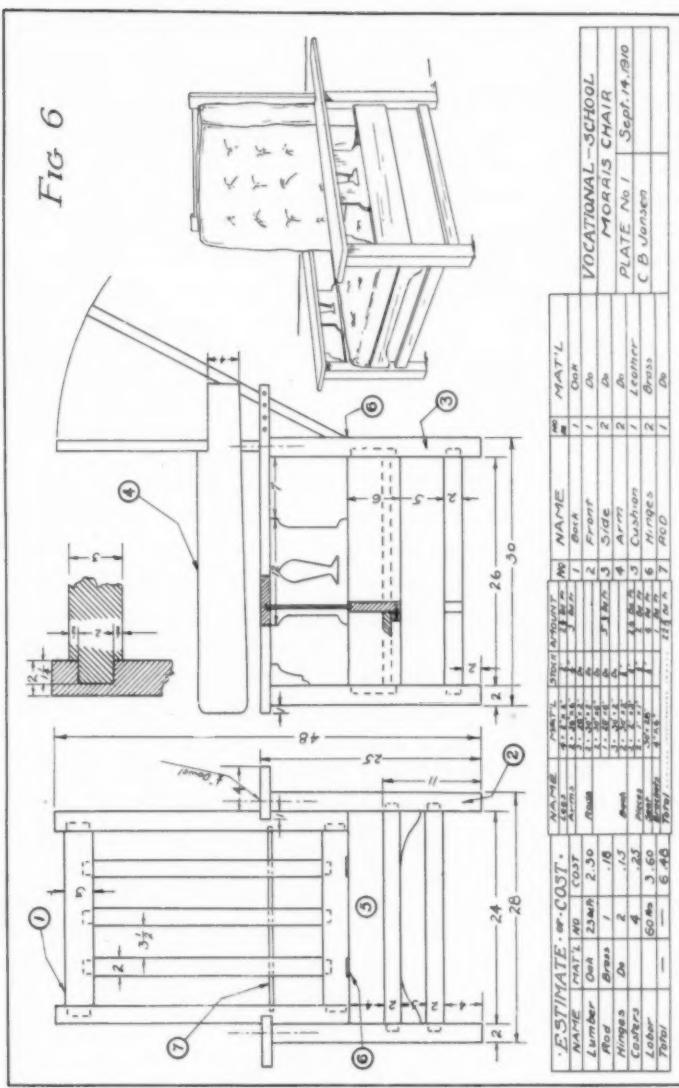


How to dispose of the material product is always a problem in an industrial school. (There is never any difficulty in disposing of the *human* product.) The school is expected to express the industrial life of the community; but this is rather difficult in a city like Albany, which is mainly a legislative and educational center, and there can be little connection between the school and the

first named product, beyond solid citizenship training. But the Principal, Mr. Frank L. Glynn, had succeeded in getting around the difficulty of meeting the industrial environment of the city proper, where boys as well as the girls seek jobs of all sorts. He allows them to work out in the school any project whatever, a bookcase for a teacher's home, a cabinet for a boys' club, a fireless cooker, or a shirt-waist box.

Mrs. Jackson visited the school one day and asked the usual question of every visitor in every school: "Could I buy a Morris chair like this one?" She did not get the stereotyped

Fig. 6



An Estimate Sheet for a Morris Chair

answer, "No, this chair was made by a boy for his own home. He cannot and I am sure will not sell it. We do not make things to sell."

Rather, the teacher of woodworking said, "Perhaps so. You go and ask Charlie Janessen."

Now, Charlie needed the money, and moreover, he needed that education which would go along with the earning of that money; so he said that he would give her an estimate, and Figure 6 shows how he arrived at it. I saw Charlie yesterday and he said he was losing money and that the chair was taking more than sixty hours to make. Some day Charlie will be a contractor.

But our young friend does something besides draw and make Morris chairs in the school. He has to study English, history, and geography. Here is a sample of some of the arithmetic of the chair. (Figure 7.) Furthermore, he has to

spend some time in the tool-room and in the stock-room; but all the time the school keeps him to its pedagogy. "Concrete experience as a basis upon which to build the more abstract learning." As an illustration, notice the following composition which another boy wrote after a visit to the West Albany railroad shops where he saw the apprenticeship system in operation.

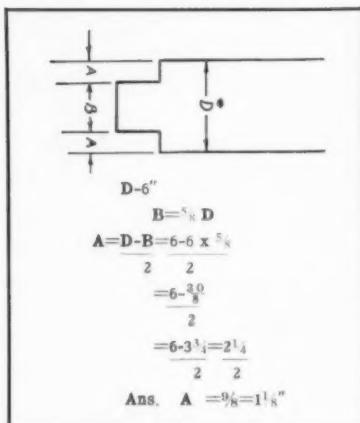


Figure 7

VOCATIONAL TRAINING

DEAN

June 16, 1910.

Mr. J. W. Deans
Superintendent of Apprentices, N. Y. C. Lines
Grand Central Station, New York City

Dear Sir:

Will you please consider me for a position in your force of machinist's apprentices the first time that there is a vacancy?

I am seventeen years of age, healthy, and strongly built. At present I am a student in the Albany Vocational School, and the last of this month I expect to finish and graduate.

I have had practical work in wood and iron, as well as mechanical drawing and the ordinary grammar school studies.

I should like to learn the machinist's trade in your shops. I am quite sure that I can prove to you that I am anxious to become a good machinist.

Very truly yours,

Elmer Wallace.

75 West Street, Albany, New York.

The school is trying to fulfill its mission — a mission with a threefold purpose: (1) To round out the pupils' elementary school training by developing wholesome tastes, by training in plain and forcible expression of thought, by emphasizing the industrial and economic phenomenon of our national life, and by applying all bookwork to school work and emphasizing its use in industrial departments. (2) To minister to self-support and productive capacity by giving some attention to the vocational needs of those likely to enter industrial pursuits. (3) To teach its boys and girls thoroness, pride in their craft, and "arbeitsfreude." (We have not this word in English and we can get no nearer to it than the translation of "the joy of work.") The joy of work is one of the great things in the world and when a man has that you might say almost that he has found his outlook upon life.

ARTHUR D. DEAN
Chief of the Division of Trades Schools
New York State Education Department
Albany

ANNOTATED LESSONS MARCH

THE all-absorbing topic in March is the transition. March in all the northern zone is both a winter month and a spring month. The passing of winter, the first signs of the coming spring, the revival of outdoor sports, the preparations of the farmer for his crops, and the other manifold activities of the season offer abundant material for picture-making. The study of pictures in every grade ought to react upon the illustrative drawing and sketching in such a way that the pictures produced at this time, embodying the good results of model and object drawing, should be more complete and better in composition than any hitherto achieved.

ELEMENTARY SCHOOLS

PERSONAL EXPERIENCES

The best drawings will be secured from little children when they reflect an incident in which they themselves had a part. Figure 1, a drawing in charcoal by Avis Euler of Boone, Iowa, represents Avis herself on the way to school one March morning with the wind in her favor. The child's experience with the umbrella, with the wind and his cap, etc., are good topics for first grade work.

OUTDOOR SPORTS

The four drawings reproduced as Figure 2 are taken from four pages of a booklet entitled, *Kinderspiele*, and having on its cover as an ornament a horn, symbolical of the spring call to the open again, from St. Peters-



Figure 1. Walking with the wind.
A drawing from life.

burg, Russia. The kite-flying experience is by Betty Grünwald, the soldiers by Alfred Grünwald, the swing by Jacob Pole, and playing horses by Lydia Nikitina. These are children from seven to nine years of age, taught by Marie O. Petersen, a faithful student of The School Arts Book.

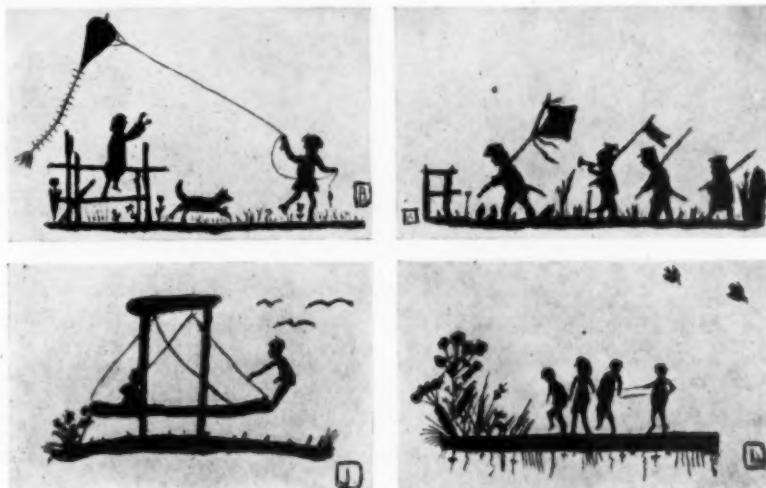


Figure 2. Four pages from a booklet entitled, *Kinderspiele*, by pupils of Miss Marie O. Petersen

The spring feeling runs thru all these vivid sketches. The last is especially interesting, where not only the growth of plants upward, but the growth of their roots downward, is shown in the drawing.

MARCH LANDSCAPE

Figure 3 is typical of a large class of illustrations based on the effects of wind during the month of March. This drawing was made by Alfred Henke, nine years of age, Wausau, Wis. It is unusually successful in the portrayal of the effects of high winds and unusually well composed for a boy of Alfred's age.



Figure 3. The March winds. Charcoal drawing by a third grade boy, Wausau, Wis.

"There must be rough cold weather
And winds and tempests wild,
Not all good things together
Come to us here, my child.

"Skies may be dark with storm,
While fierce the north wind blows,
Yet earth at heart is warm,
And the snow-drift hides the rose."

Celia Thaxter

SPRING FOLK-LORE

This ever-increasing volume of literature for children furnishes abundant opportunity for pictorial drawing. The three illustrations reproduced as Figure 4 are from a booklet entitled, *The Pussy Willow*, made by Ernest Williams, of Williamson, N. Y. They illustrate a legend of the pussy willow beginning, "In the good old town of York there lived so many cats." In the first illustration the cats are visible in the town. In the second the cross mayor is driving them to the riverside. In the third, that



Figure 4. Three illustrations from a booklet, *The Pussy Willow*, by Ernest Williams, 12 years old

which happens every spring by the riverside, namely, the reappearance of the kittens who could not swim the river with the old cats, is graphically portrayed. These drawings were in monochrome water color.

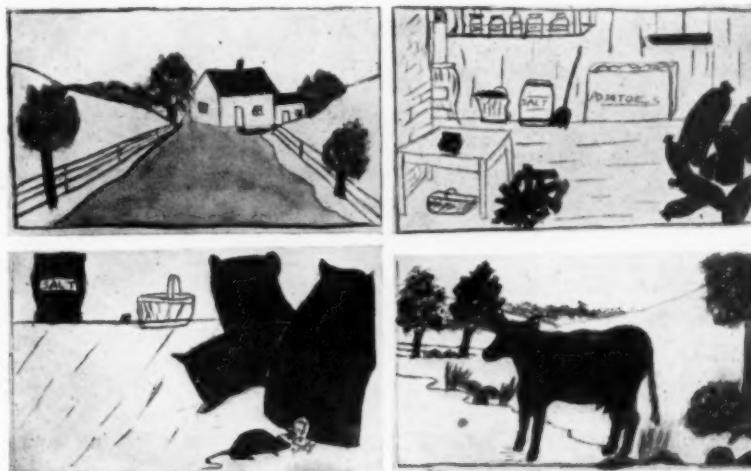


Figure 5. Four pages from an illustrated booklet, *The House that Jack Built*, by Leo Gleim, aged 10, Ottawa, Ill.

CHILDREN'S CLASSICS

The dear old stories of childhood are a veritable fountain of youth, a never-failing source of fresh illustration. The four drawings reproduced as Figure 5 are from a booklet entitled, "The House that Jack Built," by Leo Gleim, Ottawa, Ill. Comment upon these vivid illustrations is unnecessary. They were drawn in ink on ordinary drawing paper. In each case it is evident that Leo had a clear idea of the most important thing to be represented in each picture. The composition is pretty good for a boy ten years of age.

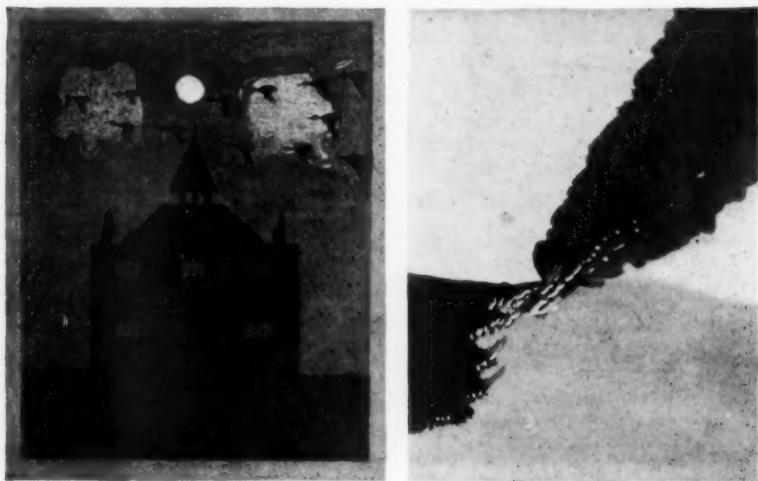


Figure 6. A decorative illustration and a pictorial illustration from a booklet by Ethel Brand, Hill City, Kansas

HERALDS OF SPRING

The liberation of the brooks, the swelling of the buds, the return of the first birds, the flight southward of the wild geese, are some of the signs which lend themselves readily to illustration. The drawing reproduced as the first illustration in Figure 6 is taken from the cover of a pamphlet entitled, *Spring*, by Ethel Brand, of Hill City, Kansas. As a decorative interpretation of the flight of the geese in the night, it is as

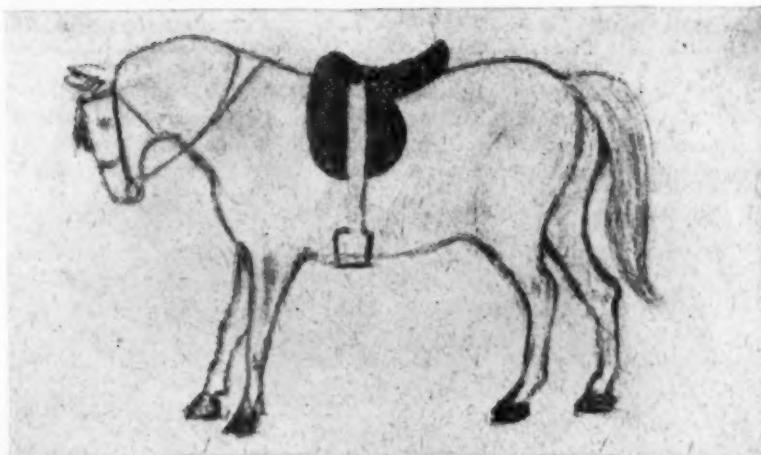


Figure 7. Saddle-horse. Drawn from life by Abbie Elliot, Buckland, Mass.

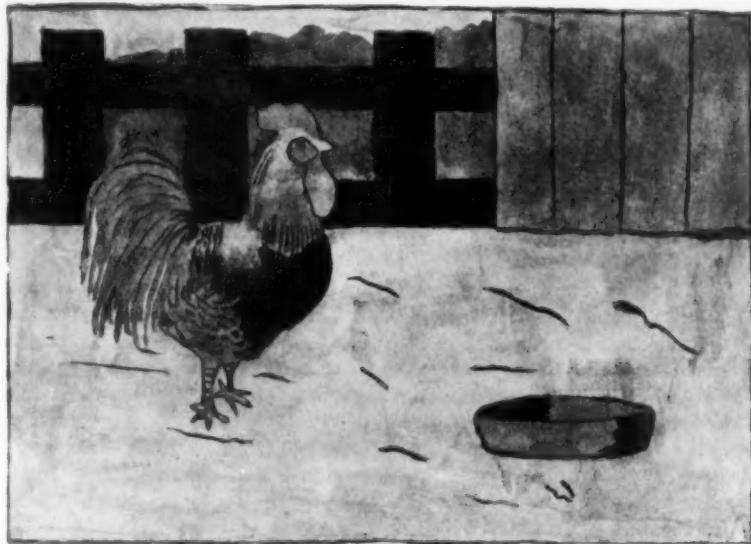


Figure 8. A patriarch, by Myrtle Foster, Inwood, L. I.

good as we have any right to expect from a grammar school girl. The second illustration in Figure 6 is from one of the pages of the booklet. It illustrates a quotation entitled, *The Prairie Fire*, a herald of spring never seen in New England.

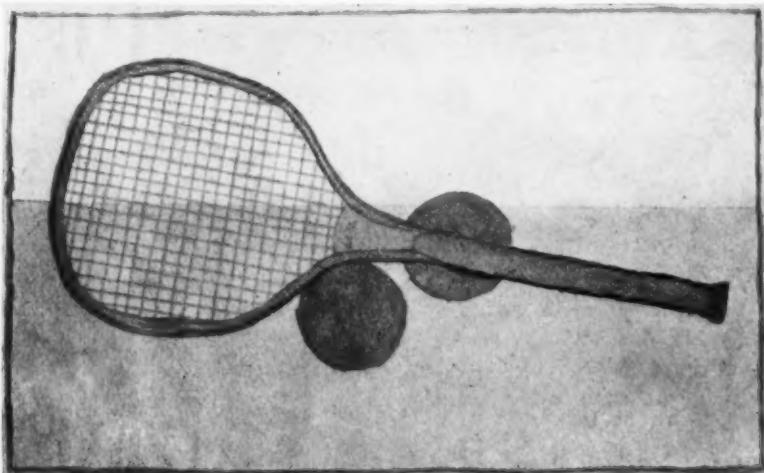


Figure 9. Water color drawing by Carl McKinstry, 15 years old, Southbridge, Mass.

FRIENDLY BEASTS

With the coming of spring we realize again the dependence of man upon his faithful helpers, the horse, the ox, the mule, and others. These have been found fascinating subjects for pictorial illustration, not only by school children but by famous artists. Figure 7 is a pencil drawing by Abbie Elliot, a sixth grade student in Buckland, Mass. It is an unusually good drawing of a saddle-horse. Figure 8 is a water color drawing by Myrtle Foster, 12 years of age, Inwood, L. I. While not without faults, the original presented an attractive harmony of color.

SPRING IMPLEMENTS

From the toys and other objects required by the children in their spring games to the indispensable plow and garden tools of the farmer,

upper grade grammar children find abundant material for pictorial groups appropriate to the season. These may be as simple as a bat and ball or as complex as a steam plow. They may be drawn in any appropriate medium. The only limitations are to be found in the pupils themselves (and the teachers who instruct them).

Figure 9 is a drawing of a tennis group, by Carl McKinstry, Southbridge, Mass. The original is a pencil drawing admirably tinted with water color.

AMUSING VANES

The suggestions given in Figure 10 are derived from a weather vane designed by the cartoonist, Donahey, published in *The Spectrum* for March, 1910. Vanes of this sort may be cut from thin metal or wood one-quarter of an inch thick. This is a type of project that appeals to pupils of a certain temperament in the upper grammar grades. Of course an endless variety is possible. The essentials of a vane are that it shall be flat and that it shall be so hung as to turn with the wind.

H. T. B.

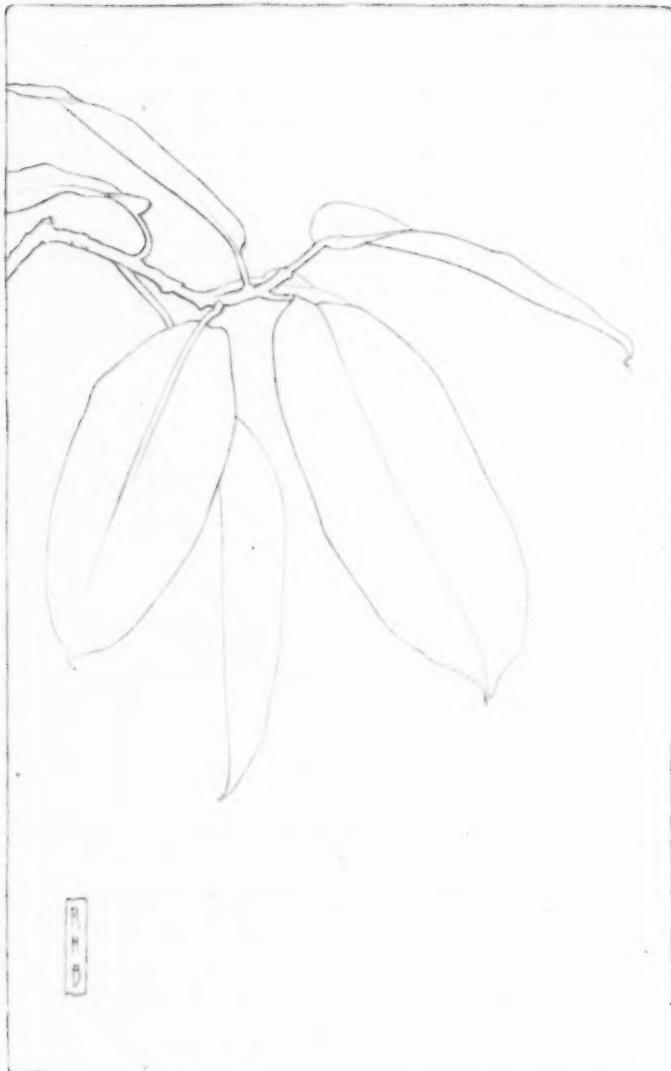
HIGH SCHOOL REPRESENTATION

The month of March introduces us again to the beginning of spring, which should find reflection in the work of the drawing room. The high school situated in suburban or rural districts will have no difficulty in finding ample inspiring material in the woods and meadows within walking distance. I recollect with greatest pleasure the three chapters devoted to March in Hamilton Gibson's "Sharp Eyes" and the nature lover and art teacher combined will find plenty of suggestions from other out-of-door books in chapters devoted to this springtide of the year.

Have you ever tried the drawing of pine cones? Either in their closed or opened condition they are wonderful examples of order in the arrange-



Figure 10. Amusing weather vanes



A pencil drawing from the rubber plant, by Harold Haven Brown

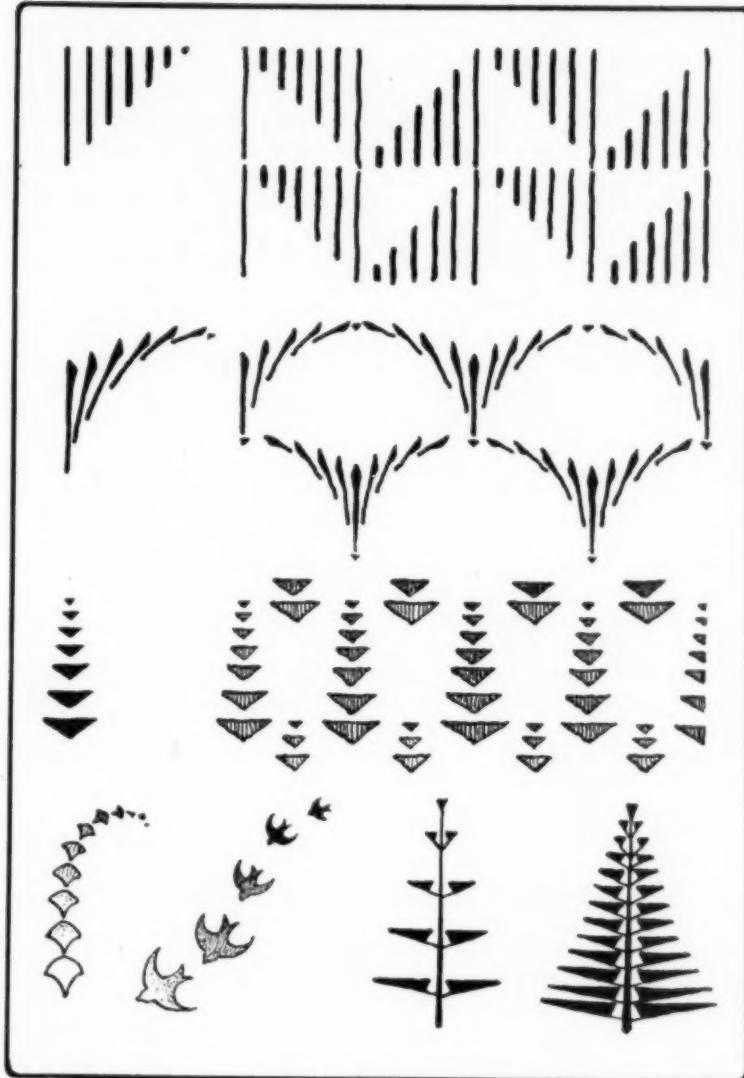


Figure 12. A few problems in size-rhythms, by Harold Haven Brown

ment of their layers. The difficult indeed to draw, they are rendered much easier when the spiral winding layers are brought to one's attention, and every cone seen afterward is a new source of beauty and delight.

The pine cone in representation should not be passed without an effort to conventionalize it, even to the point of severity. See what bold, simple emblems and devices can be produced by the class with this motive.

For the school away from the woods or fields, where early spring happenings are now in evidence, there is always a chance to get some nature material and lead the mind and eye to forms other than rectangles and ellipses in perspective. The harmless, necessary rubber-plants, Figure 11, like the poor, are always with us, struggling or flourishing as the case may be from the starved stalk and two leaves on the tenement sill to the forest growths of the conservatory. The rubber-plant is a drawing model not to be despised and its large, well-defined, graceful leaves in all degrees of foreshortening present admirable problems.

DESIGN PRINCIPLES

The underlying principles of design are only learned by constant repetition and continued and varied application. The accompanying plate, tho containing nothing but what has been presented before in other ways, will be found suggestive.

One of the most useful elements in the making of a design is the utilization of this principle of size-rhythms using harmonious or similar forms thruout the rhythm. The plate, Figure 12, presents some of the simplest and more complex of these problems which should suggest countless others of a similar character. These may be arranged into all-overs, borders or limited decorative figures.

APPLIED DESIGN

The plate, Figure 13, suggests a set of problems in simple metal work centered around the napkin-ring. As has been suggested in previous articles the drawing room should require a carefully arranged sheet after the idea of this plate rather than accepting random sketches on scraps of paper, however well such scraps may actually work out in the metal. Have such creditable scraps arranged thoughtfully and redrawn in an attractive way.

H. H. B.

Copyright is reserved by Harold Haven Brown.

DESIGNS FOR NAPKIN RINGS
SAW PIERCING



A

B

C

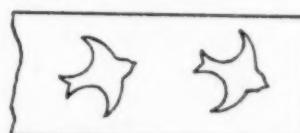
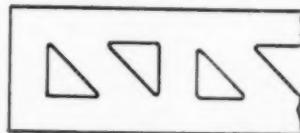
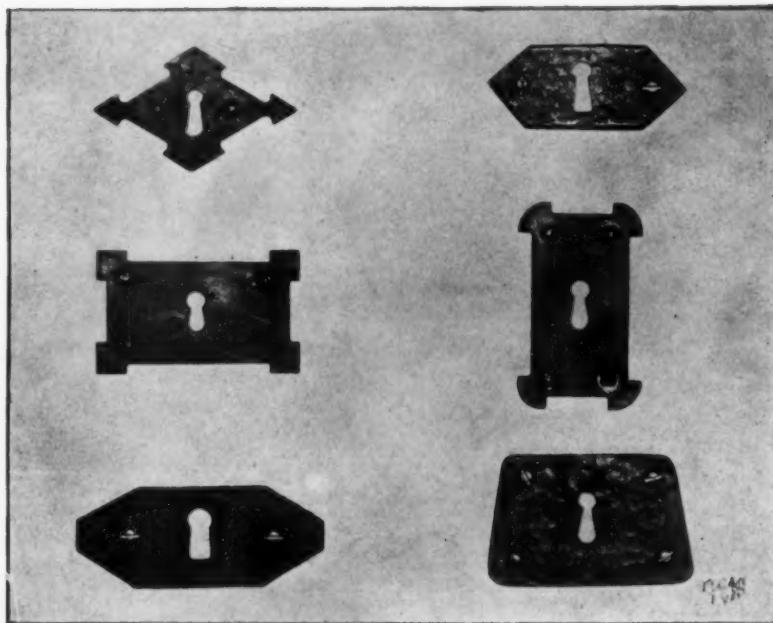
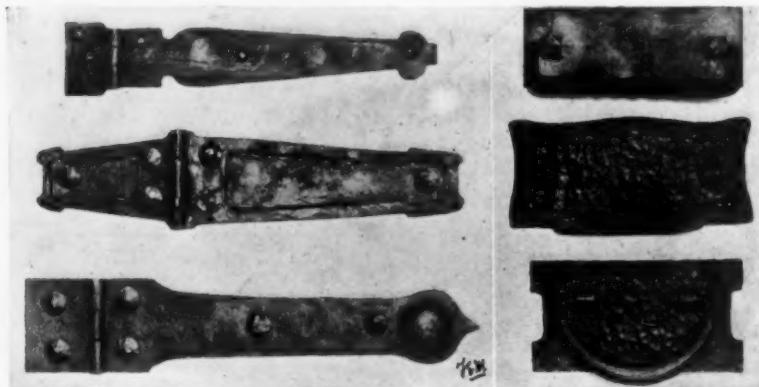


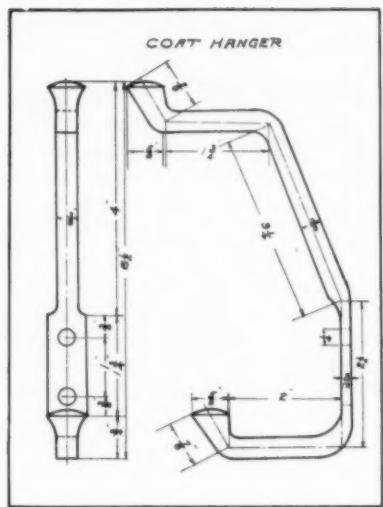
Figure 13



1910

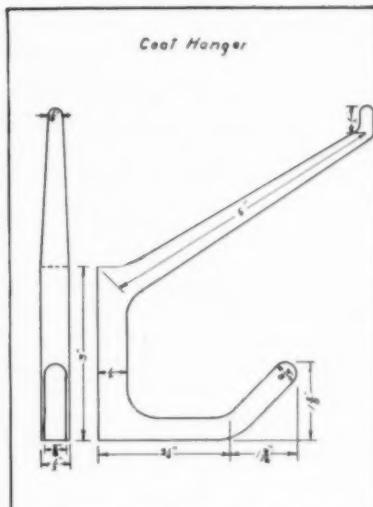


Examples of forge work by pupils in the Technical High School, Cleveland, Ohio



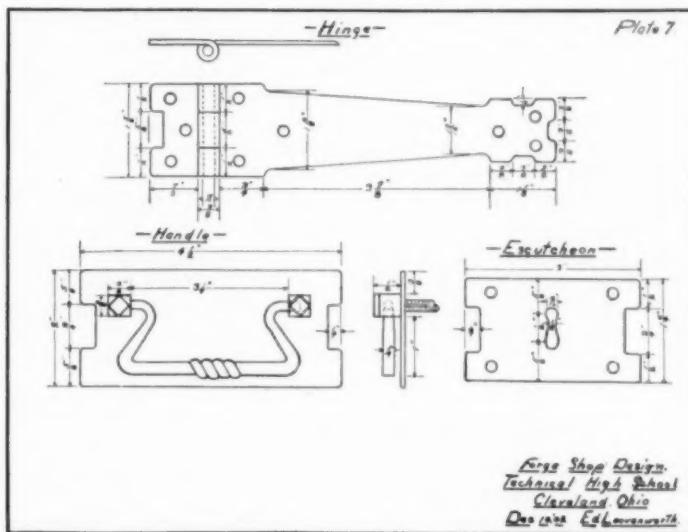
June 10, 1910.

Howard Trotter



June 17, 1910

Jess Shively



First Shop Design
Technical High School
Cleveland, Ohio
Dec 1912 Edmonsworth

Drawings for forge work by pupils in the Technical High School, Cleveland, Ohio

DESIGN FOR FORGE SHOP PROBLEMS

An unusual opportunity to relate constructive design in the mechanical drawing room to shop work is afforded by the making of working drawings for some simple piece of ornamental ironwork, which may be executed in the forge shop. The teaching of constructive design thru original effort on the part of the pupil is to be considered a matter of supreme importance and should be embodied in a few simple and unique exercises selected especially for this purpose. Average pupils are apt, in their first attempts, to aim far beyond their capacity, especially in regard to their constructive ability and the time at their disposal for this purpose. This is the usual cause of failure in many an attempt to teach this subject and correlate it with other departments. The secret of success is in suggesting a problem in design of almost severe and extreme simplicity and then insisting that the problem be worked out with the greatest care, attention to constructive detail and nicety of execution. There is danger that many things that are impossible, both in kind and amount, will creep into the design, especially on the drawing-room side of the problem. Then the question of utility; if a problem is worth the time and attention of both drawing-room and shop, the resulting product ought to be something of value in itself. It should have some specific use and not be merely a thing to look at. Again, the object should be essentially a product of the forge. Bending light pieces of iron into beautiful curved lines, and tracing artistic outlines of leaves and ferns with a veining tool or cold chisel on flat metal is not forging. To be considered a real product of the forge, the material must be heated, hammered and formed by bending and shaping while hot, into the desired shape. Objects which have proved to be the most satisfactory in fulfilling these conditions are furniture trimmings, such as hinges, handles, and escutcheon plates; coat hangers, door knockers and andirons. The accompanying illustrations show working drawings made by pupils in the drawing rooms and photographs of similar work executed in the shops of the Cleveland Technical High School.

F. E. M.

Copyright reserved by the Taylor-Holden Co.

THE DRAWER POCKET

There are two forms of drawer pockets. One is a case or box into which the drawer slides. This form is used to inclose one or two small drawers as in a filing case. It is an independent unit. The other is a

framed pocket and is employed where one or more drawers occur in a piece of furniture, as a table or bureau.

Either form of pocket must be so constructed that the size of its cross-section will not change with the expansion or shrinkage of the material. If this is not done, the drawer will bind at times and fit loosely at others. For this reason in the case form of pocket the grain of the wood forming the pocket does not run as in a box but is continuous around the case from side to side and top to bottom. With this form of construction any expansion or shrinkage of the wood will increase or diminish the length of the case but not change its cross-section. (See Plate I, Figures 1 and 2.) The sides, top and bottom of such a pocket are either doweled or rabbeted together. The latter method has the advantage of showing less end grain and therefore makes the finer appearance. If the case is made of expensive wood the bottom may be made of pine faced on the front with a piece of the finish wood. If this is done the bottom must be set in between the sides. (See Figures 1 and 2.)

A drawer and case of this type may be used for the following purposes: A file case. A drawer for holding stationery, instruments, stamps, jewels, etc. A wall toilet case. A shaving stand. The last two are illustrated in Figures 3, 4 and 5. The proportions of such articles are determined by the things they are to contain. Where this is not the case, the same rules given for the proportioning of boxes should be used.

In planning a file case, the drawer should be made to hold standard size cards. The movable support in a file drawer and the locking device attached to it necessitate a change in the construction of the bottom of the drawer. It is made of two rabbeted strips. They are narrow enough to allow a one-quarter inch space between the two along the center of the drawer. The construction of a movable support and a simple locking device are shown in Figure 6.

The framed pocket.—The parts of the frame of a drawer pocket are as follows: Two bearers, one front and one back. Two runners and two guides. These are shown in Plate II, Figure 1. The frame of a drawer pocket is similar to the frame work of a panel. The front and back bearers correspond to the styles and the runners to the rails of a panel frame. The bearers are grooved and the runners have a short tenon at each end fitting into the grooves. The guides are screwed to the runners and extend across the bearers. They serve to guide the drawer and also reinforce the frame at the joints. (See Figure 1.)

DRAWER POCKETS.

N^o 1

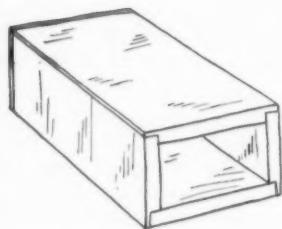


FIG. 1. A CASE FOR A SINGLE DRAWER.

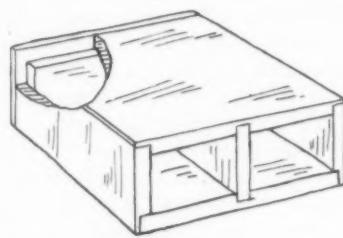


FIG. 2. A CASE FOR TWO DRAWERS

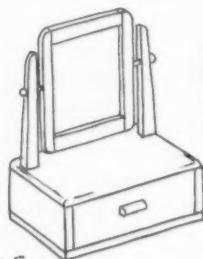


FIG. 5

FIGS. 3 AND 4 ARE
WALL TOILET CASES.
FIG 5 REPRESENTS
A SHAVING CASE
AND MIRROR.

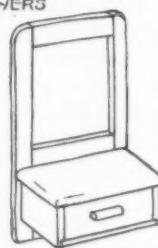


FIG. 3.

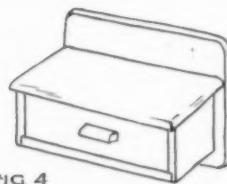


FIG. 4

FIG. 6. SHOWS TWO SECTIONS THROUGH A DRAWER
OF A FILING CASE. A IS THE SLIDING REST. B THE LOCK.

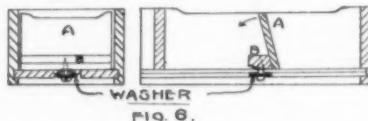


FIG. 6.

AWG.

FRAMED DRAWER POCKETS.
No 2.

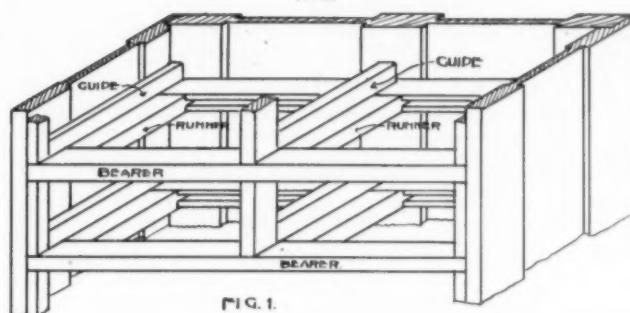


FIG. 1.

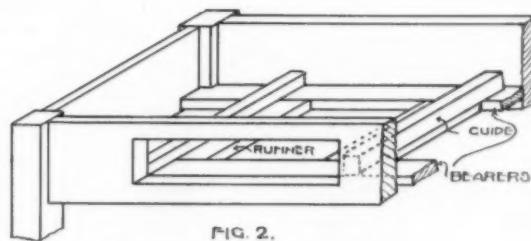


FIG. 2.

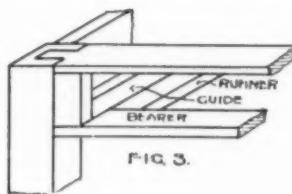


FIG. 3.

AWG

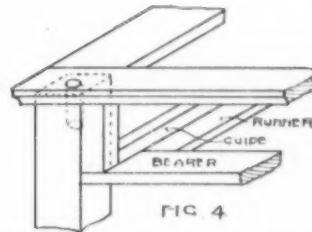


FIG. 4.

The adaptations of this frame to table construction are shown in Figures 2, 3, and 4. In Figures 3 and 4 the front bearer is jointed into the leg of the table and with the top brace takes the place of the front rail. In Figure 2 the front rail has an opening cut to receive a small drawer and the frame for supporting the drawer is screwed in place behind this opening. All three forms of construction are in common use.

A. W. GARRITT
School of Pedagogy
New York University



HELPFUL REFERENCE MATERIAL

PICTURE STUDY

A Child's Guide to Pictures. Charles H. Caffin. Baker & Taylor Co.

Appreciation of Pictures, The. Russell Sturgis, Jr. Baker & Taylor Co.

Art in the Schoolroom. A selection of pictures suitable for school decoration. Helman-Taylor Co., Cleveland.

Art of the Louvre, The. Mary Knight Potter. L. C. Page & Co.

Art of the Munich Galleries, The. Florence Jean Ansell and Frank Roy Fraprie. L. C. Page & Co.

Art of the Pitti Palace, The. Julia de Wolf Addison. L. C. Page & Co.

Art of the Prado, The. C. S. Ricketts. L. C. Page & Co.

Children and the Pictures, The. Pamela Tennant. Heinemann, London. (Stories for children about well-known pictures.)

Children of the Old Masters. (Italian School.) Alice Christiana Meynell. Dutton & Co.

Christ-child in Art, The. Henry Van Dyke, Harper.

Emblems of Saints. F. C. Husenbeth, D. D., V. G. (Lists of emblems.)

Gate of Appreciation, The. Carleton Eldredge Noyes. Houghton, Mifflin & Co.

Great Portraits as seen and described by famous writers. Esther Singleton, editor and translator. Dodd, Mead & Co.

Great Portraits. Children. Philip L. Hale. Bates & Guild Co.

Great Portraits. Women. Philip L. Hale. Bates & Guild Co.

How to Enjoy Pictures. M. S. Emery. With a special chapter on Pictures in the Schoolroom, by Stella Skinner. Prang Educational Co.

How to Judge a Picture. J. C. Van Dyke.

L'Art à l'Ecole. M. Couyba. Bibliothèque Larousse, Paris.

Masters in Art. Bates & Guild Co.

Meaning of Pictures, The. John C. Van Dyke. Charles Scribner's Sons.

Mounting and Framing Pictures. Paul N. Hasluck, editor. Cassell & Co., London.

One Hundred Masterpieces of Painting. R. C. Witt.

Outlines for the Study of Art. Bureau of University Travel.

Pictures that Every Child Should Know. Mary Schell Hoke Bacon. Doubleday, Page & Co.

Picture Study in Elementary Schools. Lucy Langdon Williams Wilson. The Macmillan Co.

Sacred and Legendary Art. Mrs. Jameson. Houghton, Mifflin & Co.

Studies in Pictures. An introduction to the famous galleries. John C. Van Dyke. Charles Scribner's Sons.

What is Art? Studies in the technique and criticism of painting. John C. Van Dyke.

THE WORKSHOP PAPER CONSTRUCTION

Given a pencil and paper with no restriction to the imagination, almost every small child will produce a house,—if not for the central figure, at least as part of the "picture." The same is true if blocks or sand be given. Architecture has a prominent place in the child's consciousness and the activities of which the home is the center are of vital interest to him.

In expressing architecture in terms of squared paper, there are many pitfalls for the little people. It is difficult for them to accomplish the



cutting of windows; chimneys are hard to manage,— perhaps even harder for the teacher in planning a lesson than for the children.

In eliminating difficulties, two models requiring neither windows nor chimneys have been worked out,— a bird-house and a greenhouse. For the latter, heat is supposed to come in pipes from another building.

The return of the birds and ways of coaxing them about our houses is a topic that easily arouses much interest in small children. Maybe their older brothers are making bird-houses in the manual training class. They readily agree that birds have no use for windows, but that they are sometimes painted on to make the bird-houses look more like real houses. Various ways of representing windows may be discussed. Neither have the birds need for chimneys, but we can have make-believe chimneys.

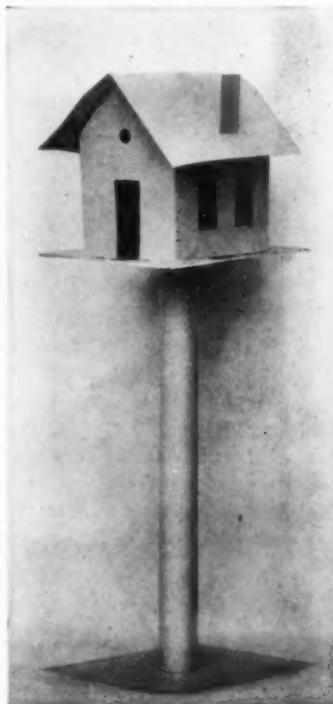
Perhaps some child has a Toy Village or similar plaything at home that has make-believe outside chimneys to hold on a roof.

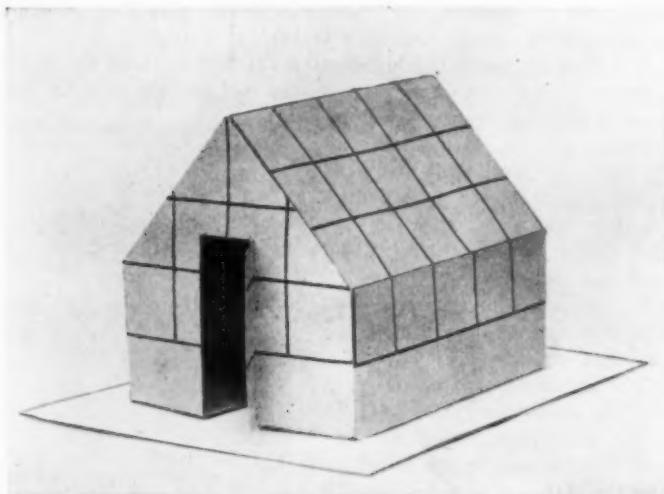
The diagram shows the bird-house as it was made by children in the first grade. The places for the slits in the roof and the hole for the birds to pass in and out were marked by the children and cut with a knife by the teacher. If possible, it would be much better for the hole to be punched, as the fact could then be impressed that in a real bird-house the hole should be round to "fit the birds" and small—or the house will be occupied, not by the song-birds, but by their enemies.

The model shows a step in advance for children a little older. In this case, short laps left at the bottom of the bird-house are put thru slits in the platform (made of manila tag) and pasted underneath. The "chimneys" might be omitted by these children and the roof pasted to laps left on the house.

Whether the greenhouse will be of interest to the children will depend on local conditions. A hotbed or a cold-frame would be simpler and, if it were within their experience, might appeal more.

In making the greenhouse, it will be seen that the diameters of three squares (in the roof) is a bit more than the diagonals of two squares (in the ends). This discrepancy is no more than is liable to happen because of uneven ruling of the paper or inaccuracies in children's work, but if it is thought wise the lines marking the top of the ends may start a bit above the point indicated in the diagram. As the angle at the ridge-pole is not a right angle, the cuts in the laps at the ends of the roof will





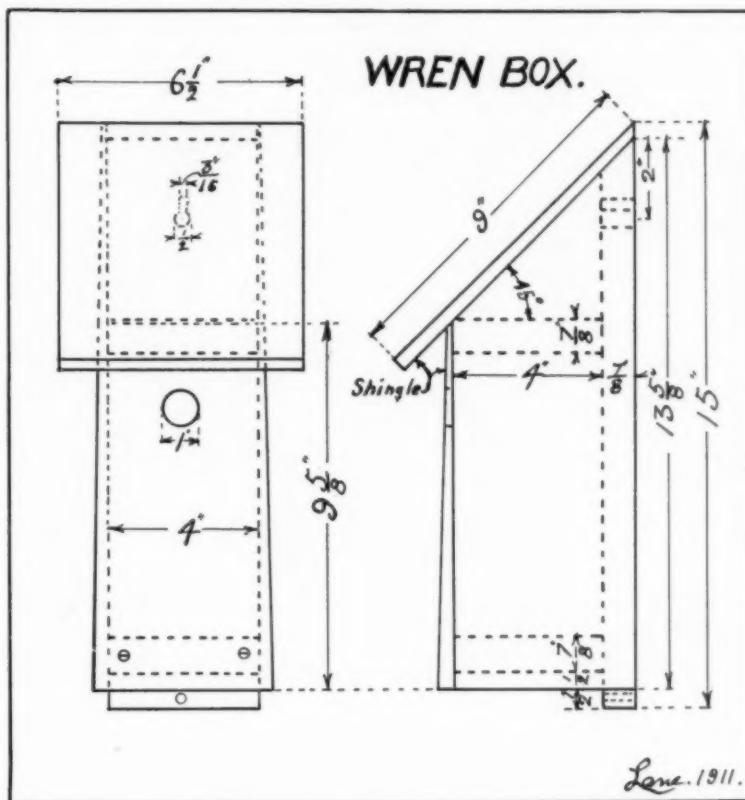
need to be modified. The sides of the greenhouse should be made of such length that when completed the greenhouse will be of the same proportion as one familiar to the children. In lining to represent the panes of glass, quarter-inch paper will prove more satisfactory than the half-inch used in the model shown. The door may simply be marked, as in the diagram, or may be cut and folded open, as in the model.

ANNA J. LAMPHIER
State Normal School
North Adams, Massachusetts

SHINGLE BIRD-HOUSES

MARCH is the month in which to provide quarters for the conservation army of birds; the State Entomologist of Illinois estimates this force to be worth \$76,000,000 a year to the State. Shingles afford an inexpensive and very satisfactory material of which to make houses and boxes of varied form to suit the needs of different varieties of birds.

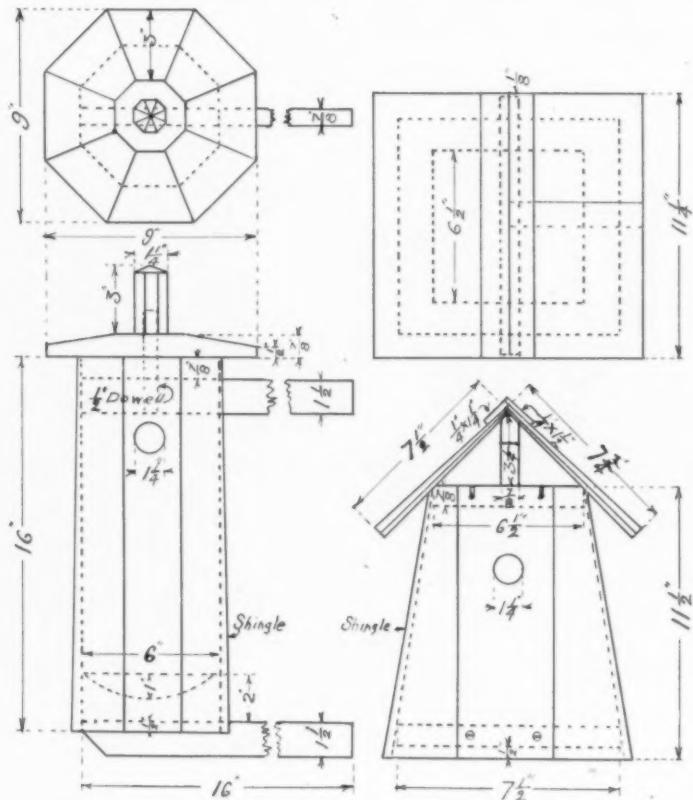
The tall octagonal box is intended to attract birds which usually build in hollow trees; the hollowed bottom, with a little sawdust in it takes the place of the rounded base of the woodpecker's hole and helps



to keep the eggs together where no nest is built.* Baron von Berlepsch of Seebach, Germany, has invented a machine for boring such nesting

*See August Magazine Number of The Outlook (July 23), p. 667.

SHINGLE BIRD HOUSES



Lane 1911

holes in sections of trees and has been very successful in attracting birds to his great estate. The larger box with a peaked roof is intended for bluebirds, martins, etc., and may be nailed to the top of a post or fastened to a tree by extending the roof support and adding another support under the bottom as in the octagonal house. The little wren house may be fastened to the side of a building or tree.

Construction of the octagonal house: Saw out the octagonal



Bird-houses such as grammar school boys can make

boards for the bottom (2" thick); the roof, the piece underneath the roof, and the braces for fastening the house to the tree ($\frac{7}{8}$ " thick). Bevel the roof and bore a $\frac{1}{2}$ " hole in the center of the roof, the piece below it and in one of the braces, 3" from one end, gouge the hollow in the bottom and make the knob for the top. The long narrow shingles forming the sides may be planed to form miter-joints at the corners, or the shingles may be nailed to alternate faces of the octagons (use 3d

nails), the edges planed to the other faces, wider shingles nailed on and the edges planed off. The house in the picture was covered in this way. For cleaning one shingle may be hinged or made to slip under the heads of nails or screws at the top and screwed at the bottom. (If the screws are rubbed in tallow they will not rust in.) Notch one shingle top and bottom to fit the braces, screw the lower brace to the bottom and fasten the other in place with the same dowel rod that holds the knob or tower in place; if possible put the knob and dowel on with paint in the joints, nail the roof to the top.

Construction of the square box: Saw out of $\frac{3}{8}$ " stock the pieces for the bottom, top and roof support; bevel the upper edge of the latter and miter or round the lower corners; nail the top to the roof support. Saw the shingles to length, nail to the sides of the bottom first, then to the top, and plane the edges in line with the top and bottom and nail on the front and back, leaving one shingle so it can be removed in nailing the house to a post or for cleaning. The hole by which the birds enter should be near the top. If you do not find shingles wide enough for the roof, select two of unequal width for each side. Saw off the required lengths from the butt ends, lay these on the bench and the thin ends on them so as to break joints (see right side of roof in drawing), tack or brad together to form a double roof for each side. Bevel the edge of the top slightly and nail the roof in place. The back and front may be extended to the roof, but the house is cooler with this space left open.

Construction of the wren box: Get out the back $\frac{3}{8}$ " x 4" x 15", and the top and bottom $\frac{3}{8}$ " x 4" x 4"; bevel the top of the back at 45°. bore a $\frac{1}{2}$ " hole 2" from the top of the back and a 3-16" hole $\frac{3}{4}$ " above it and saw out between to form a hanger and bore a 3-16" hole near the bottom for another nail or screw.

Nail the back to the top and bottom, one 4" from the bevel and the other 1" from the lower end. Taper the sides of the front, bore a 1" hole near the top, fit carefully under the roof and fasten the bottom with screws or screw-eyes.

A good stain for shingles is made by thinning colors ground in oil with kerosene. The houses should be put up with the opening away from the prevailing winds.

FRANK P. LANE
Hill Institute
Northampton, Massachusetts



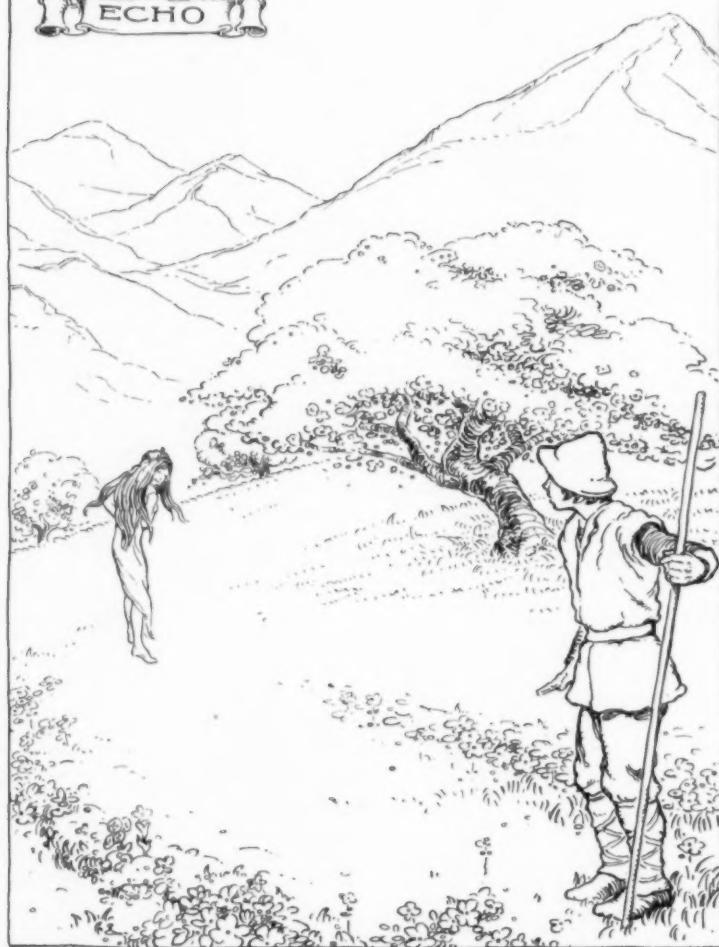
Run! run! as fast as you can. You can't catch me, I'm the **Gingerbread-Man!**

• • • • •

The Discontented Weathercock



ECHO



With a laugh at the dismayed face of the shepherd
Echo, too, ran away and left him.

EDITORIAL

PICTURES, in illiterate days, were the books of the common people. The cathedral and the campo santo, their walls picturing life here and hereafter, were veritable public schools taught by artists and craftsmen employed by the church. The Bible stories done in mosaic at Sienna, in glass at Milan, and in stone at Amiens, the painted histories of Saint George and Saint Ursula at Venice, the Triumph of Death at Pisa, and the Last Judgment at Rome, were intelligible to men and women who knew only the least of the last of the three R's. The invention of printing promoted the spread of knowledge and the prestige of the book; the invention of photography has reinstated the picture.

"A room without pictures is like a house without windows," said Ruskin, Slade Professor of Art at Oxford; and Sir Martin Conway, Slade Professor of Art at Cambridge, adds, "There should be the best pictures on the walls, the best poetry and literature on the shelves, the best talk around the table." If this is true for the home, can it be less true for the school, where children spend six hours a day? An enlightened public sentiment accepts the joint conclusion of the Slade Professors for both home and school.

The only debatable point now is the meaning of that word, "best." What constitutes the "best" for children? The first answer was, That which successive generations of people of taste have agreed upon as beautiful,—the Parthenon frieze, the Colleoni monument, the Sistine Madonna. The second answer, born of experience and a saner psychology, is, That which will lead the children to an appreciation of the beautiful. In a recent article by that keen observer, Florence N. Levy, in the Bulletin of the Metropolitan Museum of Art of New York, occurs this passage:

"The records of a librarian in the children's department of a public library show the demands for books made by the younger children, in the

order of their popularity, to be as follows: fairy tales, animal stories (including fables), myths, stories of brave deeds and men. Among the older children the boys are interested in books about war, adventure, and biography; the girls, in romance and poetry. About the same classification holds good in the preferences shown for pictures."

While the child's preferences are not the only factors to be considered, they cannot be ignored, if, as Jerome Eddy and so many others claim, *delight* is the purpose of art. The wise teacher will select from the most beautiful things in every realm those which awaken a response in the child, and will arrange these in such an order that as the child passes from grade to grade, he may pass from one stage of appreciation to another, until, perchance, he come to delight in the adult "best."

A rough working classification seems to be this:

Primary Grades: Appreciation of the story, in pictures about pets, little children, home life, and every-day experience.

Intermediate Grades: Appreciation of the story, in pictures about wild animals, boys and girls in action, and the occupations of men and women.

Grammar Grades: Appreciation of the story, and of how it is told, by selecting and arranging the elements of the picture. First enjoyment of the composition or design of the picture.

High School: Appreciation of the picture itself, its composition, its technique, its spirit or mood, its personal message.

Of course these overlap, interlace, flow together, according to the picture, the individuality of the child, and the temperament and training of the teacher. There are, in the large, but two subjects in picture study: the *story* of the picture, and the *art* of the picture; what the artist has to say, and how he says it.* The first must be the chief concern in Grades I to V, the second in Grades VI to XII.

* The archeological study of the picture,—who painted it and when, to what school the artist belonged, where the picture is hung, and how much it is worth,—is not Picture-study, but a phase of History.



As an example of a lesson in which the story of the picture is the chief concern, consider the following, by Elsie May Smith, illustrating the method described in her article in this number of the magazine:

"About what does the interest in this picture center? Would you call this a landscape picture? If not, why not? What is the purpose of the landscape here shown? Is the landscape well chosen for its intended

purpose? Do we ever think of rabbits in any different setting? How many members has this family? Are these rabbits all standing in the same position? Is it easier or more difficult to give each one a different position than it would be to make them all stand alike? Where is the rabbits' home? Why do you suppose the rabbits came to this spot? What is the season of the year? Do we ever think of rabbits in connection with any other season? From what direction does the light come? What is the expression of the rabbits' eyes? What kind of a look do you see in their faces? Do you think the artist painted these rabbits as he saw them or from imagination? Do you think he has painted a picture pleasant to look at? What kind of thoughts and feelings do you have when you look at this picture? Does the picture cause you to feel kindly towards this happy family of rabbits? Do you think it would be cruel to harm one of these little animals?"

This is legitimate picture-study, not only for the lower grades, but for all grades. It is the sort of picture-study necessary to the full appreciation of any picture. One must find out first what the artist is talking about.

A lesson in which the art of the picture is of chief concern is more difficult to manage. Some teachers, recalling the day when Young's Night Thoughts and Milton's Paradise Lost were analyzed and parsed to death, go so far as to say that a masterpiece should never be studied at all for its composition or technique. But a work of art is bound to be analyzed by an observing mind; the mind acts that way, of itself, inevitably. The question is, Shall the analysis be abortive, or shall it result in a more intelligent appreciation of the picture and of the skill of the man who made it?

Looking at the view on page 589, for example, the mind hardly grasps the whole before it begins to investigate the parts. The eye peers into the carriage, peeps under the bridge, runs up the road, knocks at the house, comes back to the drinking horse and his odd reflection, flies to the pines, drops into the



other road, walks back unsatisfied, climbs the maple trees, returns to the carriage, and goes thru the whole useless gymnastic again, never discovering the center of interest, the satisfying heart of the thing, the supreme element which gives meaning and beauty to every detail of the picture. There is none! Contrast this with the *Holy Family* by Bouguereau on page 590. Here, as before, after the first glance, the mind begins to analyze; the eye goes to the Mother's face, to her feet, to the step of the throne, to the sides, to the background, and back to the central group. But with every analytical excursion it returns with fresh satisfaction to the *Holy Kiss*; it feels more keenly every moment the orderly arrangement of all the appropriate details which help to present vividly, to glorify, the beauty of this

happy instant when Love in all its Divine purity is perfectly incarnate, and displayed in charming action.

To lead children to see how such a result is secured is to

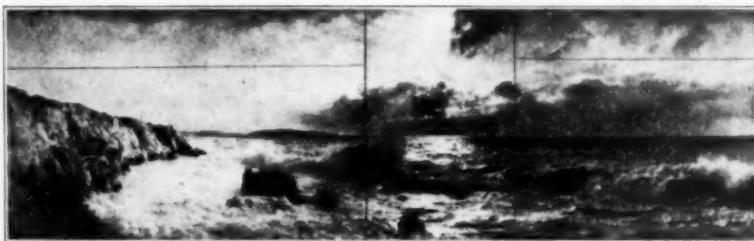
enable them to share in some degree the joy of the artist in creation. There can be no harm in lessons which make clear the following points:

1. A fine picture has one subject, one supreme center of interest.
2. Other parts of the picture are harmoniously related to this, in size, in color, in value, in position, in clearness of detail.
3. All the elements are so interrelated that they form an orderly and delightful whole, complete in itself, the perfect embodiment of the idea of the picture.



One of the most instructive exercises in picture-study is the discovery of pictures in views. For this, clippings from magazines and advertising pamphlets, and photographs from nature, constitute the subject-matter. On page 591, for example, is a view of the sea-coast, in which there are three fine subjects. The man who took the photograph evidently had a vague impression that the view was picturesque, but he saw not one of the pictures indicated by the drawn lines. At the left is a well-composed picture which might be called, *The Surf*. In

the center is another, equally well composed, which might be called, *The Moon-glade*. At the right is a third, *The Stormy Sea*, with a brave ship sailing away regardless of the wild night coming on. The determination of the chief center of interest, of the limits of the picture, of the balance of attractions within the area, is most directly educational.* From such an exercise one returns to the works of the masters with clearer eyes and heartier appreciation.



As a result of the study of the art of a picture, a pupil ought at last to be able to discriminate between mere views and pictures of merit. He ought to know a fine thing when he sees it. Knowing it, he may then give himself up to the enjoyment of it. "The greater the knowledge, the greater the love," said Leonardo.

In all probability the best material for picture-study is to be found in the current magazines. The work of the illustrators is intensely modern, its subject-matter is for the most part sufficiently familiar to the children, schemes of composition, and styles of technique are obvious, the pictures are often ex-

* The variable frame, made from two L's of stiff paper, is the best implement in study of this kind.

cellent both in form and color, and not too sacred to be analyzed. The masterpieces, hung upon the walls of the room, could then be left to deliver their own message in their own way.*

The long reign of that colorless trinity, the gray photograph, the black frame, and the white cast, is about over. Recent advances in color photography and in color printing have made possible the advent of colored reproductions of large size and of a high standard of excellence. Among these are the Mural Proofs, manufactured at 298 Fulton Street, Brooklyn, N. Y., the Rhine Prints, imported by Atkinson, Mentzer & Grover, and the Painting Proofs, now being introduced thru-

* A few of the many lists of pictures and casts used in schoolroom decoration, which have been published in pamphlet form or otherwise, are the following:

Bailey, Henry T. Appendix in *School Sanitation and Decoration*. D. C. Heath & Co. 1899.

Boston Public School Art League. *Notes and Suggestions on Schoolroom Decoration*. Riverside Press. 1898.

Callahan, John A. *Art Catalog*, Highland School, Holyoke, Mass. 1902.

Central Art Association of America. *List of Pictures and Casts for Public School Decoration*. Chicago. 1897.

Cutter, Frederick P. *Annotated Catalog of Pictures and Casts*, Peabody School, Cambridge, Mass. 1901.

Dana, John Cotton. *An Exhibition of Decorative Pictures*, Newark Free Public Library. 1903.

Elson, A. W. *Art for Schools*. Boston. 1904.

Lawrence, H. B. *Works of Art*, Appleton Street School, Holyoke, Mass.

Page, Walter Gilman. *Interior Decoration of Schoolhouses*. Boston. 1896.

Public School Art League. *School Decoration*. Worcester, Mass.

Radcliffe-Whitehead, Ralph. *Pictures for Schools*. Montecito. 1901.

Skinner, Stella. *Lists of Casts and Pictures Suggested for the First Eight Years of School*. Northwestern University, Evanston, Ill.

University of the State of New York. *Traveling Pictures and Schoolroom Decoration*. Myrtilla Avery. 1900.

Warner, Annette J. *Pictures and Casts*. State Normal School, Fitchburg, Mass. 1905.

Wood, Allen F. *Art Catalog of the Fifth Street Grammar School*, New Bedford, Mass. 1910.

A fairly good bibliography, up to 1900, of magazine articles upon the subject, is given in the volume published by the University of the State of New York.

out the United States by the Brown-Robertson Company of Chicago.

Whatever the decoration, it should be suited not only to the grade of the room, but to the architectural arrangement. It should be in right relation to the wall space, and to the amount of light. If a cast is used, it should be "framed in" or adequately supported in some way, that it may not appear a mere fragment, insecurely placed. The amount and direction of light is the determining factor in the placing of a cast. A few fine things perfectly adjusted to all the conditions is the ideal. A cluttered schoolroom is worse than a bare one. The illustration on this page is from the Technical High School, Scranton, Pa.* It shows a statuette of Dante, resting securely upon a strong bracket, well placed above a drinking fountain in a corridor. A framed descriptive note concerning this work of art is hung where it can be easily read by the pupils.

A well-decorated room makes its impression first as a whole, as a beautiful piece of color, as a unity within which all the parts are happily related to each other,



* The photograph was kindly furnished by Mr. Ronald P. Gleason, the Principal of the school.

as in the living-room given as Frontispiece. Such a room affords indescribable satisfactions.

"A thing of beauty is a joy forever."

¶ All this schoolroom decoration and picture-study should eventuate in beautiful schoolwork, especially in beautiful illustration and pictorial drawing. A drawing such as that reproduced in color herewith, a group characterized by pleasing space-relation, harmonious coloring, correct drawing, and appropriate handling, should not be forever the exception. Such work should be the average output of high school pupils, and will be when they are "brought up proper." This particular drawing is by Bess Pritchard, seventeen years old, Stockton, California. It received a First Prize in "Class Five" of the Crayographing Contest conducted recently by the American Crayon Company of Sandusky, Ohio. The results of this remarkable contest have been published in a sixteen-page pamphlet, which may be had for the asking, containing eight prize drawings, from primary to high school grades, reproduced in full color. This illustration is one of them. It is here reprinted thru the courtesy of the American Crayon Company.

¶ The Supplement continues to set forth in graphic form the course in Elementary Design, at the School of the Museum of Fine Arts, Boston, as given by Miss Child. This approach to the problem of Decoration insures orderly arrangement and original forms, as proven by results in the annual exhibitions of the school.

¶ March, named for Mars, the war-god of the Romans, is reputed to be the first of the spring months. The wise Old Farmer's Almanac waits until the twenty-first of the month before it ventures to print, "Spring begins," and even then



A PLEASING SCHEME OF COLOR

By courtesy of the American Crayon Co.

See Editorial



it adds immediately thereafter, "Dull; chances for rain or snow." March blusters about, roars, and storms in ancient warrior fashion, either coming in or going out like a lion, the furious Spanish lion on the cover,* or treacherously coqueting with a spring lamb, as suggested by Mr. Hall's drawing on the Bulletin. The Greek name for Mars was Ares, so much like Aries, the name of the zodiacal sign for the month, that one might be pardoned a pun. Aries, as redoubtable a fighter as Mars himself, was the ram that carried Phrixus and Helle away from their stepmother and Thessaly, spilled Helle into the sea (since known as the Hellespont), landed Phrixus in Calchis, and got killed for his kindness! This was the ram that furnished the famous golden fleece that inspired the Argonautic Expedition, and no end of literature. The little children, during the month of March, may cut from paper the shield of the warrior and decorate it with the conventional sign of Aries, cut from paper of a harmonizing color, or may use these elements to decorate the covers of the March language-work, or nature-study papers. Another form of the shield is given on page 512. On the same page are two other interpretations of Aries, the circular one from a previous number of *The School Arts Book*, the rectangular one from a German type-founder's catalog.

The bloodstone, the symbol of fortitude, is the gem associated with March. It is composed of "rich dark green chalcedony with spots of red jasper, like drops of blood." The



* A heraldic lion, adapted from an old Spanish plate, of the fifteenth or sixteenth century.

blood-red, the purple of the Greeks, the jacinth of Ruskin, seems to be the color most appropriate for March. Purple, a rich red-violet, is the color which exhibits the blue of January and the violet of February, warmed with the new blood (red) of the year. Purple is the color upon which the gold of the fleece shows to best advantage. It is the color of emperors, whose triumphs cost life-blood (red) and entail suffering (violet).

The bird associated with Mars in the old days was the woodpecker. This bird manifests renewed activity in March, prospecting with his hammer upon every hollow limb, and fencing with rivals for his ladylove's entertainment. He is appropriate therefore as a March motive. But with the passing of the war-god's power and the advent of the piping time of peace, the song-sparrow will gradually supplant the woodpecker as the mascot of March. A conventional form of this heroic little songster is given on page 521.

The flower for the month is the crocus, especially the purple crocus, *crocus promachos*, it should be called, "the fighter in the van," the first of the flowers to escape from the grip of the frost giants. Two decorative renderings of this valiant little flower are given on pages 503 and 545. Miss Weston's symbol for March is the youngster with the wind-blown locks, page 574.

¶ A man seventy-two years of age was killed recently by an automobile in the streets of Springfield, Massachusetts, to whom industrial education owes a debt of gratitude. That man was George B. Kilbon. In the early eighties when Luella E. Fay (now Mrs. Maynard of Hyannis) was supervisor of drawing for the city, and thru her far-sighted wisdom and restless energy the old order in Drawing was changing to the

new, her intimate friends were Milton Bradley, founder of the Milton Bradley Company, John R. Smith, the bridge-builder, and George A. Dennison, a broad-minded editorial writer. This group of four people was responsible, directly or indirectly, for the substitution of models for copies in freehand drawing, for the introduction of the mechanical drawing kit into the upper grammar grades, for the first materials for color study in elementary schools, and for the establishment of the Springfield Manual Training School. They selected in 1886, as first Principal of that school, George B. Kilbon, then Master Mechanic for the Milton Bradley Company. The work this man did in formulating courses and methods in manual training for the grammar grades, in correlating the new with the old, in perfecting devices and details of administration, was immense in volume and in value. Successful manual training schools to-day all over the country are built upon foundations laid by this unassuming man. For years his "Knife Work in the School Room" was the only book of its kind. Enlarged, reprinted several times, it influenced school work everywhere. The roots of many a flourishing course in sloyd are still embedded in that volume.

Let not the name of this pioneer teacher be "From all the books of honor razed quite," now that we enjoy in abundance the pleasant fruits "for which he toiled."

¶ As an example of "applied art," as an impressive exhibition of what boys can do, as a sign of the times, nothing is more noteworthy than The Lakeside Classics, the fourth annual volume of which, *Memorable American Speeches*, has just been issued by the R. R. Donnelley & Sons Company of Chicago. These books are the handwork of the pupils in the School for Apprentices of the Lakeside Press. No wonder the

publishers "take great pride in their practical demonstration that trade and vocational education can be made a practical success." This last book is a beauty. To get into touch with this flourishing school, write to Mr. E. E. Sheldon, Supervisor of Apprentices.

¶ Slowly but surely the Bureau of Education at Washington, under the wise leadership of Dr. Elmer Ellsworth Brown, is growing to maturity. The Federal Government will have, one of these days, a Department of Education, with its Secretary a member of the Cabinet. The recent passage of the bill for increased appropriations for the Bureau makes possible the employment of a specialist for reporting on "Industrial Education." That officer should give us annually, or at least once in five years, a monograph on the status of instruction in Fine and Manual Arts in the United States, with authoritative lists of schools and teachers, and a complete bibliography.

¶ Recent letters from Professor Karl Elssner, Director of Drawing, Dresden, give assurance that the dates of the next International Congress on Art Education, which convenes in his city in 1912, are to be August 12-18, and that an extensive International Exhibit will be held at the same time.

Begin to plan for Dresden 1912.

¶ Art in Common Things is the title of one of the handsomest little books ever made by school children. It contains the "practical experiences of the teachers, and handwork by the eighth grade pupils, Cedar Rapids, Iowa." The book is printed from type and each copy is hand illuminated by one of the children. The work was done under the direction of Miss Emma Grattan, Supervisor of Drawing, who has a few copies for sale at fifty cents each.

CORRESPONDENCE

Chicago, December 3, 1910.

Mr. Henry Turner Bailey,

North Scituate, Massachusetts.

My dear Mr. Bailey:

As I believe I am in full possession of all the essential facts necessary to place the study of color on a firm scientific basis thru the advantage of having valuable (and recent) scientific discoveries at hand, discoveries which I firmly believe do quite remove the hitherto necessary element of speculation, and as a lifetime might be consumed in the labor of producing a work that would be in any way comprehensive, and also as I am actuated by a desire to help others to a better understanding of this most involved problem, I propose, with your permission, to answer any questions concerning vexatious points that have arisen in the educational application of color principles to be propounded by any of your readers or for that matter, anybody else in search of color truths, these answers to appear simultaneously with the questions which bring them forth in the earliest issue of The School Arts Book that time for careful consideration will allow.

These questions should be addressed to you, tho, if it seems advisable in the interest of the economy of time, they may be mailed to me directly at the address, 1321 East 50th Street, Chicago, Ill.

I also suggest that a nom-de-plume be advisable in the make-up of this interrogatory correspondence, which will make possible identification at some future time, while immediately the unnecessary personal element may be dispensed with.

These letters, furthermore, must not be couched in technical terms, while the answers will also be devoid of technicalities, tho when it seems wise to do so, scientific elucidations will be appended (by relegating them to foot-notes) which will not have to be included by the average reader.

Also I propose to reserve the privilege of suppressing any interrogations that in their nature are not pertinent to the educational application of color or are lacking in dignity or seriousness.

Further, in answer to these questions, the expositions will rely on that department of mechanical philosophy which has "taken on the form of a sphere," and I wish to thank you personally, Mr. Bailey, for having led me to see that "that is something definite and reasonable," as you did by what I interpreted to be your judicious conclusions which appeared in the October number of The School Arts Book.

Please let me state that I am well aware of the responsibility of this

self-election to the office of elucidator and am perfectly willing to meet the verdict, as to the wisdom of this move, which will be brought forth by future developments. In the event of success in holding my own I will have benefited my fellow students, while in the case of failure, I will but have sacrificed myself in the attempt to throw more light on the subject in hand and then must crave the indulgence of my contemporaries.

This last, however, must not be taken as a desire on my part to mitigate the incisiveness of the inquisition.

I hope none may hold aloof either from a feeling of timidity or from an over-assurance which will lead them, in the latter case, to underestimate the importance of my contributions to that which we are all so interested in, namely, a clear understanding of color.

Again thanking you for having converted me to a belief in the color sphere as the best and most logical scheme for building a mental concept of all phases of this study,

Believe me to be

Most sincerely yours,

Louis W. Wilson.

Dear Mr. Bailey:

The question often arises in the smaller cities and large towns, how classes can be successfully conducted in manual training — in woodwork — without a very large outlay of expense.

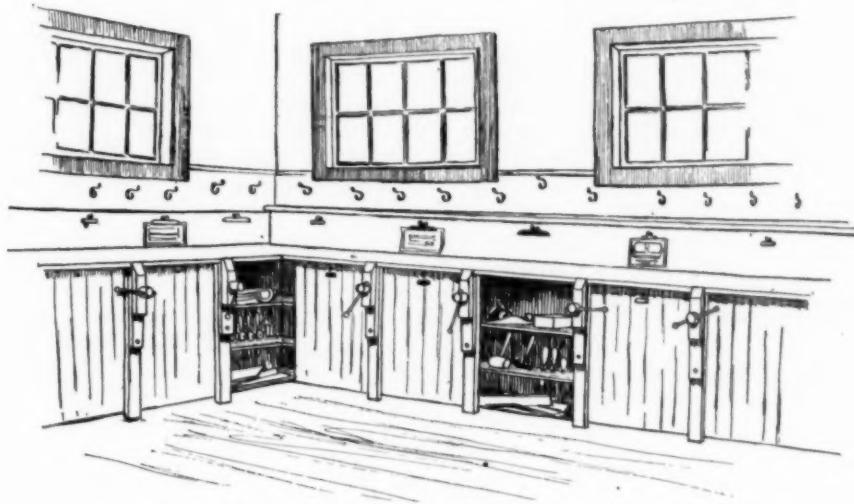
The accompanying cut suggests our solution of the problem.

The room used is one of the coat rooms in a five-grade building in Milton, Mass. The bench is built around the room, and is equipped with such tools as are necessary for the accomplishment of the work in the grade. The cupboard under the bench is fitted with movable doors and makes a convenient receptacle for supplies, finished and unfinished work, and in no way interferes with the use of the room when it is not needed as a manual training room.

The equipment of such a bench should consist of the following tools for a class of ten pupils:

10 Rulers.	5 Adjustable spoke shaves.
10 Sloyd knives.	5 Smoothing planes.
10 Erasers.	5 Block Planes.
10 Pencil compasses.	5 Bench hooks.
10 Five-inch Try squares.	5 Hammers.
10 Sandpaper blocks.	5 Nail sets.

2 Turning saws.	2 each, one-eighth inch, one-fourth inch, one-half inch bits.
2 Splitting saws.	2 Brad awls.
2 Cross-cut saws.	2 Flat files, handled.
2 Back saws.	2 Half, round files, handled.
2 Bit braces.	2 Round files, handled.
2 Countersinks.	



Coat and Sloyd Room, Thacher School, Milton, Mass. Drawing by C. E. N.

The cost of the bench shown in the illustration was about twenty-five dollars. The equipment of tools adds about thirty dollars more, making a total of fifty-five dollars.

With such an equipment good elementary work should be done, and a sure foundation laid for future work in the upper grades.

The aim of the work in the fifth grade is to teach the proper use of simple woodworking tools in carefully planned exercises which result in a well finished model.

All accepted models should represent care and thoughtfulness on the part of the pupil, and be of such a nature as not only to awaken a lively

interest during the process of construction, but also to offer suggestions for more difficult work.

The following list of models made in two dimensions may be offered:

Clappers.	Windmill.
Plant label.	Paper knife.
Pencil sharpener.	Key rack.
Key tag.	Stamp box.
Match box.	Penholder.
Letter file.	Frame.
Fish line reel.	Match safe.
Calendar back.	Letter box.
Knitting needle.	Box.
Letter opener.	Bird House.
Bracket.	Kite.

Clarence M. Hunt,
Director of Manual Training,
Milton Public Schools,
Milton, Mass.

THE ARTS LIBRARY

BOOK REVIEWS AND NOTES

Classic Myths. By Charles Mills Gayley. 588 pages. 5 x 8. 189 illustrations in pen-and-ink, 14 full-page plates in line and tint by Homer W. Colby, and three maps. Ginn & Co. \$1.60.

This revised edition of a well-known book, based originally on Bulfinch's *Age of Fable*, is now unrivaled in its field. Beginning with the myths of Divinities and Heroes of Greece and Rome, the first part concludes with the myths of the Norse Gods and the old German Heroes, and the story of the Ring of the Nibelung. The second part gives the History of Myth, an extensive commentary, rules for pronouncing proper names, and two complete indices, one of mythological subjects and sources, the other of modern authors and artists. The abundant illustrations are all line drawings, admirably related in character and value to the type page, drawn with well-defined lines, and therefore suitable for copying by students. Moreover the lists of plates and figures give information as to the sources, ancient and modern, from whence the illustrations have been drawn. The text is concise, readable, enriched with well-selected quotations, and faultlessly printed. This model reference book is indispensable. It should be in every school library, and should form a part of the working library of every teacher of literature and art. Excluding portraits, landscapes, and pictures setting forth local history, one-half the art of European galleries may be interpreted by means of this handbook; for interpreting the other half we need a similar book entitled *The Bible and the Church in Literature and Art*.*

Perhaps Dr. Gayley is the man to write it for Ginn & Company to publish.

The Story of the Roman People. By Eva March Tappan. 252 pages. 5½ x 7½. With maps and numerous illustrations in line and in half-tone. Houghton, Mifflin Company. 65 cents.

The author has justified her title. A story it is, and well told. Some parts seem at first too severely condensed, but when the purpose

* Or, to be more specific, *The Bible*, the *Apocrypha* (Old Testament and New Testament) and *Church History and Tradition*, as embodied in the *Graphic and Decorative Arts*, and in *English Literature*. The volume should bear the same relation to Mrs. Jameson's "Sacred and Legendary Art" that "Classic Myths" bears to Bulfinch's "Age of Fable."

of the author is recalled, "to present Roman history as a mighty object lesson of value to every citizen of our Republic, of especial value to the children into whose hands the government will so speedily pass," one is inclined to accept gratefully the author's version. The illustrations are drawn from trustworthy sources, classic remains, photographs and paintings by artists of note. Usually the sources are given. They should be in all cases. An index adds to the value of the book. Had the names of the artists "quoted" been included the index would have been even more efficient. To the teacher of drawing the book is of special interest because of its definite rendering of costumes, implements, and other Roman details, valuable in illustrating school papers, and in arranging tableaux and festivals.

The Artist's Way of Working. By Russell Sturgis. 666 pages. $5\frac{1}{2} \times 9$. 62 full-page plates and 219 illustrations in the text. (In two volumes.) Dodd, Mead & Company. \$5 net.

The aim of these handsome volumes is thus stated. "It is not a History of Art in any sense; it is a treatise on the ways in which the artist's conceptions are formed and take visible shape. . . . It is with the artistical processes only, and what they reveal, that this book is concerned. The purpose is in every case to ask the questions: What was the artist in search of as he wrought his work of art?—How did he achieve the desired result?—to ask these questions, and, if possible, to answer them." Under Mechanical Processes, The Several Fine Arts of Hand-work, Fine Arts Not of Hand-work, and The Ignored Fine Arts, the materials, processes, and results in some thirty different phases of art are clearly set forth. These are the first reference books for any craftsman who would become familiar with limitations and possibilities of his specialty, who would see it in relation to other crafts, who would know its esthetic values. Like all that the late Dr. Sturgis wrote, these volumes are well worth reading, not only for the wealth of information they hold, but for the pleasure the turning of the pages will afford. Richly illustrated, admirably printed, the pages carry with them an air of thorough scholarship and cultivated taste, of genuine educational value. If all the many workers in handicrafts in the United States could lay these books to heart some writer of the twenty-first century might be

able to say of the twentieth more than Dr. Sturgis is able to say of that just passed: "So far as the arts of design are concerned only in the arts of representation did the nineteenth century excel."

Embroidery and Stencilling. By Kathleen S. Burns and Henry T. Wyse. 40 pages. $5\frac{1}{2} \times 8\frac{1}{2}$. 20 full-page plates and numerous illustrations in the text. Henry T. Wyse, Edinburgh.

This little volume, like so many another English handbook well known in this country, carries with it an air of authority. Based on practical experience, having a singleness of aim, concisely written, well illustrated, it is almost as good an instructor as a live teacher. The only phase of the subject not adequately treated is color. That would have required colored plates, greatly increasing the expense of the book.

Aufgaben für Zeichnen und Werktätigkeit. By Karl Elssner. Part I, 104 pages, Part II, 336 pages. 7×10 . Fully illustrated. A. Muller-Frobelhaus, Dresden. Price about \$3.50.

These Problems for Drawing and Making, by the Drawing Master of Dresden, are published in two parts, one for the first two grades, the other for grades three to eight. They give one of the latest German courses for elementary schools. The second volume especially is full of suggestion for American teachers; not that anything novel is offered, either in subject-matter or method, but because the presentation is so orderly, the illustrations so ample, and the instruction so thorough. A notable feature is the comparative anatomy in drawings of birds and animals. In spirit the best courses here and abroad are about alike. The disciplinary element receives greater emphasis in the European schools.

HOW TO MAKE COMMON THINGS, by John A. Bower, is a handbook for boys, published by the Society for Promoting Christian Knowledge, London, and sold in the United States by Edwin S. Gorham of New York. It contains 240 pages, $5 \times 7\frac{1}{2}$, and is illustrated. The chapters on model yachts, on copying medals or casts, and on the making of simple electrical appliances, will be of greater value than the others to American readers.

THE JOYSOME HISTORY OF EDUCATION, for use in Schools and Small Families, to which is added a somewhat hilarious appendix, by Welland Hendrick (published by The Point of View, Nyack, N. Y., 35 cents), is one of the keenest satires on modern education, and one of the most mirth-provoking little books ever offered to teachers. When dead tired and clean discouraged, read the Joysome History. For a birthday token to a pedagogue, send the Joysome History.

TRADE EDUCATION FOR GIRLS is the name of Part I, and Apprenticeship and Corporation Schools the name of Part II, of the 13th Bulletin of the National Society for the Promotion of Industrial Education, really the Proceedings of the Boston Convention. It may be had thru the Society, 20 West 44th Street, New York.

SCHOOL EXERCISES IN PLANT PRODUCTION. Farmers' Bulletin No. 408. By Dick J. Crosby. Illustrated. This will serve those interested in correlating Drawing and Nature Study.

OUR LADY IN ART. By Mrs. Henry Jenner. A new volume in the Little Books on Art series. Illustrated in photogravure, etc. A. C. McClurg & Co. \$1 net.

ART IN NORTHERN ITALY. By Corrado Ricci. A second volume in the General History of Art series. Illustrated in color. Charles Scribner's Sons. \$1.50 net.

AN ART-CRAFT INDEX TO THE FEBRUARY MAGAZINES

PERTINENT ARTICLES

A Century of Children, Alvan F. Sanborn, *Good Housekeeping*, p. 165.
American Handicraft. The Fourth Annual Exhibition of the National Society of Craftsmen, J. William Fosdick, *Art and Progress*, p. 100.
American Painting in the American Capital, Francis Lamont Peirce, *World Today*, p. 198.
Ancient Swiss Jewelry: The Influence of a Military Uniform on Costume, II, J. van Sommer, *Craftsman*, p. 515.
A New Development in Monumental Sculpture, Omar H. Sample, *Art and Progress*, p. 95.
A New Vermeer, E. V. Lucas, *Outlook*, p. 184.
A Note on Mr. Edward J. Detmold's Drawing and Etchings of Animal Life, T. Martin Wood, *International Studio*, p. 289.
A Sculptor Who Finds His Models and Friends among the Working People, Cecil I. Dorrian, *Craftsman*, p. 433.
Charles H. Woodbury, N. A., A Painter of the Sea, Arthur Hoeber, *International Studio*, p. LXXI.
Charm of Old Engravings, The, A Story of the Engraver's Art in its Golden Age, Frederick Keppel, *Arts and Decoration*, p. 126.
Children's Favorite Pictures, The, *Arts and Decoration*, p. 123.
Corcoran Gallery's Exhibition, The, L. M., *Art and Progress*, p. 113.
Corcoran Gallery's Third Biennial Exhibition, The, Leila Mechlin, *International Studio*, p. LXXXIV.
Early Upholstery, III, Virginia Robie, *House Beautiful*, p. 72.
Fourth Annual Exhibition of the National Society of Craftsmen, The, J. William Fosdick, *International Studio*, p. LXXIX.
Furnishing the Streets in Suburban Communities, J. Horace McFarland, *Suburban Life*, p. 94.
Furniture and Fitments of the Dining-room, Ann Wentworth, *House Beautiful*, p. 87.
German Figurines and Birds, *House Beautiful*, p. 80.
How to Buy Textiles, *Good Housekeeping*, p. 174.
Japanese Temples and Their Treasures, Prof. Jiro Harada, *International Studio*, p. 299.
Jules Breton: A Seeker for Style, James William Pattison, *House Beautiful*, p. 74.
Kinderkins, V, Master Cupid for a Valentine, Adelia Beard, *Good Housekeeping*, p. 210.
National Academy's Winter Exhibition, The, *Art and Progress*, p. 107.
Nature vs. Art, Elliott Daingerfield, *Scribner*, p. 253.
Paintings of Alexander Jamieson, J. B. Manson, *International Studio*, p. 274.
Recent Decorative Work and Sculpture by Mr. W. Reynolds-Stephens, A. Lys Baldry, *International Studio*, p. 261.
Scientific Color in Practical Printing, XI, The color solid as a basis for color combinations, E. C. Andrews, *Inland Printer*, p. 708.
Sculpture Important in the National Academy Exhibition for the Winter of 1910, *Craftsman*, p. 452.

ILLUSTRATORS**ART-CRAFT INDEX**

Some Etchings by Herman A. Webster, International Studio, p. 283.
Spirit of a People Manifested in Their Art, The, I, Thomas Nelson Page, Art and Progress, p. 103.
Teaching of Art, The, John La Farge, Scribner, p. 178.
Waugh, Painter of American Marines, Living American Painters, III, Martin Sheppard, Arts and Decoration, p. 111.
Wood-Block Printing, Alice E. Manning, Good Housekeeping, p. 228.
Work of American Potters, The, II, Newcomb Pottery Typical of the South, E. Woodward, Arts and Decoration, p. 124.
World's Famous Modern Pictures, Painted in the eighteenth and nineteenth centuries, The, R. Edmund Adolph, Ladies' Home Journal, p. 22.

ILLUSTRATORS

Alexander, John W., International Studio, p. LXXXVIII.
Benda, Wladyslaw T., Outlook, pp. 214-219, 427-434.
Birch, Reginald, St. Nicholas, pp. 310, 311.
Bonsall, Mary W., St. Nicholas, p. 342.
Bransom, Paul, St. Nicholas, p. 344.
Breton, Jules, House Beautiful, pp. 74, 75.
Browne, Katharine M., St. Nicholas, pp. 299-301.
Brush, George de Forest, International Studio, p. LXXXV.
Castaigne, André, Century, p. 584.
Chase, Joseph Cummings, American Magazine, pp. 504, 521-524.
Cherry, Mrs. Kathryn E., Keramic Studio, pp. 209-228.
Cole, Timothy, Century, p. 509.
Cootes, F. Graham, Ladies' Home Journal, p. 9.
Cory, Fanny Y., Good Housekeeping, p. 178.
Covey, Arthur, American Magazine, cover.
Cox, Kenyon, Art and Progress, p. 107.
Cox, Palmer, St. Nicholas, pp. 346-349.
Day, George H., International Studio, p. 337.
Detmold, Edward J., International Studio, pp. 290-297.
Detmold, Maurice and Edward J., International Studio, pp. 289-293.
Dürer, Albrecht, Century, p. 526.
Eberle, Abastenia St. L., Art and Progress, p. 108, Craftsman, frontispiece.
Emmet, Lydia Field, Century, frontispiece.
Enright, Walter J., American Magazine, pp. 427-439.
Fancher, Louis, Century, pp. 549-558.
Fink, Denman, Ladies' Home Journal, p. 17.
Fisher, Harrison, Ladies' Home Journal, cover.
French, Daniel C., Art and Progress, p. 97-99.
Furlong, Charles W., Outlook, pp. 177-180.
Grouze, Jean-Baptiste, Century, p. 509.
Gruger, F. R., Century, p. 564; Good Housekeeping, frontispiece.
Hake, O. E., Keramic Studio, frontispiece.
Hambidge, Jay, McClure, pp. 386-398.
Harker, G. A., St. Nicholas, p. 354.

ART-CRAFT INDEX

ILLUSTRATORS

Hatherell, William, McClure, frontispiece, pp. 416-418.
Herford, Oliver, Century, p. 642.
Hitchcock, Lucius W., Scribner, pp. 237-240.
Hoskins, Gayle Porter, Ladies' Home Journal, p. 12.
Ivanowski, Sigismund de, Ladies' Home Journal, p. 7.
Jacobs, W. L., McClure, pp. 441-447.
Jameson, Alexander, International Studio, pp. 274-282.
Jenkins, G. W. E., St. Nicholas, pp. 316-320.
Johnson, Margaret, St. Nicholas, p. 380.
Keller, A. I., Century, p. 618.
Kerr, George F., Good Housekeeping, pp. 216, 217.
Little, Arthur, American Magazine, pp. 467-472.
Lutz, E. G., St. Nicholas, p. 324.
MacNeil, Hermon A., Art and Progress, p. 95.
Marchand, J. N., Scribner, pp. 193, 195.
Martin, John, St. Nicholas, pp. 359-363.
Mathes, H. A., Century, p. 583.
Morelise, St. Nicholas, p. 297.
Morgan, Fred, St. Nicholas, p. 332.
Morisset, H., St. Nicholas, p. 355.
Neil, Tony, American Magazine, pp. 526-533.
Newell, Peter, Ladies' Home Journal, p. 15.
Nolf, John T., Inland Printer, p. 696.
Nyce, Helen, Ladies' Home Journal, pp. 16, 27.
Parrish, Maxfield, Century, p. 560.
Peckham, M., St. Nicholas, p. 350-353.
Peirson, Alden, Century, p. 511.
Peixotto, E. C., Century, p. 601.
Perrett, C. J., Good Housekeeping, pp. 182-184.
Post, Charles J., Century, pp. 502-507.
Preston, May Wilson, Century, pp. 570-574.
Reynolds-Stephens, W., International Studio, frontispiece, pp. 261-273.
Relyea, C. M., St. Nicholas, pp. 312-315, 329, 331.
Robinson, Rachael, Century, p. 638.
Rodin, Auguste, Craftsman, p. 493.
Sarka, Charles, American Magazine, pp. 441-447, 495-502.
Schoonover, Frank E., McClure, pp. 365-375.
Scott, W. J., St. Nicholas, frontispiece.
Seton, Ernest Thompson, Scribner, pp. 208-219.
Stearns, Fred, House Beautiful, cover.
Stephens, Alice Barber, Ladies' Home Journal, p. 13.
Stone, Walter King, Scribner, pp. 130-140.
Strothmann, F., Good Housekeeping, p. 196.
Tack, Augustus Vincent, Scribner, frontispiece.
Tarbell, E. C., Art and Progress, frontispiece; International Studio, p. LXXXIV;
World To-day, p. 198.
Taylor, F. Walter, Ladies' Home Journal, p. 11.
Tittle, Walter, Ladies' Home Journal, p. 18.

COLOR PLATES

ART-CRAFT INDEX

Tobin, George T., *Century*, p. 512; *St. Nicholas*, cover.
Trezise, F. J., *Inland Printer*, cover.
Van Biesbroeck, Jules, *Craftsman*, pp. 435-440.
Varian, George, *Century*, p. 597; *St. Nicholas*, pp. 303, 304.
Verbeck, Frank, *American Magazine*, pp. 545-553.
Vermeer of Delft, *Outlook*, p. 185.
Veronese, Paolo, *International Studio*, p. **XCI**.
Voltoina, Lorenzo da, *Century*, p. 525.
Vonnah, Bessie Potter, *St. Nicholas*, p. 334.
Wall, H. C., *Scribner*, pp. 158-164.
Watrous, Harry W., *Century*, p. 599.
Waugh, Frederick J., *Arts and Decoration*, frontispiece, pp. 111-113.
Webster, Herman A., *International Studio*, pp. 283-289.
Wiederseim, Grace G., *Ladies' Home Journal*, decorative figures.
Williams, John Alonzo, *Ladies' Home Journal*, p. 19.
Williams, J. Scott, *American Magazine*, pp. 506-516.
Woodbury, Charles H., *International Studio*, pp. **LXXXIII-LXXVIII**.
Wright, George, *Good Housekeeping*, pp. 144-148.

COLOR PLATES

A Dormouse, Edward J. Detmold, *International Studio*, p. 291.
A Japanese Festival at the White City, George H. Day, *International Studio*, p. 337.
A Windy Day, Alexander Jamieson, *International Studio*, p. 277.
California Poppies, Kathryn E. Cherry, *Keramic Studio*, supplement.
Cover Design, Arthur Covey, *American Magazine*.
Cover Design, Harrison Fisher, *Ladies' Home Journal*.
Cover Design, E. J. R., *Craftsman*.
Cover Design, Fred Stearns, *House Beautiful*.
Cover Design, George T. Tobin, *St. Nicholas*.
Cover Design, Suburban Life.
From a Painting on the core-pillar of the Pagoda at the Daigoji Monastery, *International Studio*, p. 313.
Fruits of the Earth, The, Edward J. Detmold, *International Studio*, p. 297.
Guinevere's Redeeming, W. Reynolds-Stephens, *International Studio*, frontispiece.
John La Farge, Augustus Vincent Tack, *Scribner*, frontispiece.
Kokuzo, from a Painting in the Sanboin Temple, *International Studio*, p. 307.
Portrait of a Child, Lydia Field Emmet, *Century*, frontispiece.
"Sing a Song of Sixpence," "When the pie was opened, the birds began to sing," Maxfield Parrish, *Century*, p. 560.

NOTABLE DESIGNS

Carved and tooled leather, *International Studio*, p. **LXXXII**.
China figures, *House Beautiful*, pp. 80, 81.
Coasters, marble, mounted in perforated silver, *International Studio*, p. **LXXXIII**.
Drinking-fountains, *Suburban Life*, pp. 94, 95.

ART-CRAFT INDEX

NOTABLE DESIGNS

Embroidery, *Good Housekeeping*, pp. 233-236; *International Studio*, pp. 326-330, 339.

Engravings, *Arts and Decoration*, pp. 126, 127.

Holiday Greetings, *Inland Printer*, pp. 723, 724.

Japanese Temples, *International Studio*, pp. 299-301.

Lighting fixtures, *Craftsman*, p. 520; *Suburban Life*, pp. 94, 95.

Memorials, *Art and Progress*, pp. 95-99; Alice Freeman Palmer, *Wellesley College*, p. 97.

Music stand, *International Studio*, p. LXXX.

Panel design based on Celtic style, Christian period, *International Studio*, p. 340.

Forringer, silver, *International Studio*, p. LXXXIII.

Paper animals, St. Nicholas, pp. 350-353.

Paper Cupid, *Good Housekeeping*, p. 210.

Pottery, Newcomb, *Arts and Decoration*, p. 124.

Silhouettes, *Ladies' Home Journal*, p. 27.

Soldiers' and Sailors' Memorial, Albany, N. Y., *Art and Progress*, p. 95.

Stained glass window, *International Studio*, p. 340.

Swiss jewelry, *Craftsman*, p. 515.

Tables, *Craftsman*, pp. 517-519.

Tail-pieces, *House Beautiful*, p. 96; *Inland Printer*, p. 719.

Tiles, Sgraffito, *International Studio*, p. 339.

Wood-block printing, *Good Housekeeping*, pp. 228-232.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE of WORK MY BEST

JANUARY CONTEST

AWARDS

FOR THE BEST ILLUSTRATIVE DRAWINGS.—Open to Primary Pupils, Grades I to III inclusive.

First Prize, Badge with Gold Decoration.

Leda Davis, III, Idaho Falls, Idaho.

Second Prize, Badge with Silver Decoration.

Ano Anderson, II, 2418 B Street, Calumet, Mich.

Joseph Brown, III, 126 Elliott Avenue, West Newton, Mass.

Charles Gordon Carroll, 329 Lake Avenue, Greenwich, Conn.

Chauncy Murch, I, Jefferson, Ashtabula County, Ohio.

*Geraldine Rousseau, III, 1202 20th Avenue and 12th Street, Meridian, Miss.

Third Prize, the Badge.

Theresa Bolgol, III, Washington School, East St. Louis, Ill.

Vendela Brandt, I, Central School, Idaho Falls, Idaho.

Everett Brooks, 202 Central Street, Auburndale, Mass.

Avery Eilenberger, I, Fort Dodge, Iowa.

Ethel Fraill, 27 Warwick Road, West Newton, Mass.

Willie Henderson, II, Lincoln School, Urbana, Ill.

*Delmar Hershey, Osborn Avenue, Findlay, Ohio.

Harold Kent, II, Verona, N. J.

William Winton, Oreland, Pa.

_____, I, Washington School, East St. Louis, Ill.

HONORABLE MENTION

Wilfred Allen, Bangor

Rose Dickinson, Ottawa

Charley Arliege, Urbana

John Dobsonia, Westerly

Philip Beaupre, Anaconda

Maceo Donaldson, Urbana

Caroline Belknap, Bellows Falls

John Dougherty, Ottawa

Clara Bentler, Idaho Falls

Jeanette Farnsworth, Anaconda

Leslie Bowler, Bangor

Vincent Feigenbutz, East St. Louis

Myrtle Brown, Meridian

Walker Findley, Urbana

John J. Bueb, Greenwich

Lucile Flaccus, Wheeling

John Casey, Westerly

Bertie Franklin, Leesville

Nora Cheshire, West Fort Dodge

Joanna Freeland, Leesville

Paul M. Courtney, Poughkeepsie

Ralph Galpin, Jefferson

* A winner of honors in some previous contest.

Anna Gober, Ottawa
Michael Gober, Ottawa
Reginald Higgins, Port Chester
Jennie Hillerich, Poughkeepsie
Linden Hough, Bangor
Luther Ingram, Bristol
Carrie Johnson, Urbana
Rosalie Kerle, Newton
Emily Kuszmaul, Baltimore
Reginald Laubin, Findlay
Rudolph Lea, Leesville
Carl Lee, Everett
Joseph Loland, Anaconda
Wilhelmina Martin, Meridian
Theresa Mascaroni, Chestnut Hill
Robert McCann, Bangor
Elsie McCord, Oaklandon
Elliott McGrath, West Newton
Ruth McKay, Anaconda
Ida Mirriny, East St. Louis
Christie Mitchell, Merrimac
J. Harold Mitchell, East St. Louis
Edith May Neill, Enfield
Alfred Open, Laurium
Lorraine Parker, Saxton's River

Charles Phelan, Ridgewood
Tony Popa, White Plains
Dana Reed, Ridgewood
Allen Rhode, Baltimore
Walter Rice, Newtonville
Angelina Rich, Poughkeepsie
Carlton Richardson, Bellows Falls
Tany Scarza, Poughkeepsie
Ernest Schuelke, Manistee
Max Schweiger, Idaho Falls
Peter Scott, Westerly
Artice Shaw, Upper Alton
Cecil Smith, Sparks
Dorothy Southard, Bangor
Milly Vassalotti, Newton
Robert Voss, White Plains
Glenna Waite, Everett
Merle Williams, Ottawa
Hazel Wilson, Everett
Alice Wright, Bangor
Bennie T. Wright, East St. Louis
Mary Yerardi, West Newton
Mae Yunkei, East St. Louis
Julia Zahrobsky, West Fort Dodge
Anne —, East St. Louis

FOR THE BEST CORRELATED OBJECT DRAWING.—Object drawing as required in illustration of some other school topic. Open to Grammar and High School Pupils, Grades IV to XII inclusive.

First Prize, The Graphic Arts for one year and the Badge with Gold Decoration.

Alice Hennessey, VIII, 49 Cedar Street, Fitchburg, Mass.

Second Prize, The School Arts Book for a year and the Badge with Silver Decoration.

Mary Gregory, IV, Valentine School, Bangor, Me.
W. B. Hammersla, VIII, School 85, Baltimore, Md.
Agnes Johnston, VIII, Flourtown, Pa.
Edna Madeleine Smith, 129½ Snow Street, Fitchburg, Mass.
Mildred Struckmann, VI, Avondale School, Westerly, R. I.

Third Prize, Complete Set of The Applied Arts Drawing Books and the Badge.

Annie Coppe, VI, Hamilton School, Calumet, Mich.
Louise Cousins, IX, Hannibal Hamlin School, —.

Victoria Douglass, VII, Rye, N. Y.
Waino Juntunen, 1728 Boundary Street, Calumet, Mich.
John Kittila, IV, Hawthorne School, Laurium, Mich.
Bernardene La Bene, VI, Box 605, Laurium, Mich.
Mary McCormick, X, Wyndmoor School, Chestnut Hill, Pa.
Etta Patterson, VIII, Marshall Road, Fitchburg, Mass.
Louise Purrucker, VI, Washington School, Ottawa, Ill.
Margaret B. Weber, IX, 865 Walden Avenue, Buffalo, N. Y.

Fourth Prize, the Badge.

Tracy Colwell, VII, Shabbona School, Ottawa, Ill.
William Cook, VI, Pleasant Street School, Westerly, R. I.
Katie Gaskin, VIII, Flourtown, Pa.
Eleanor Moffitt, X, Wyndmoor School, Chestnut Hill, Pa.
Edna Newton, VIII, 146 Cedar Street, Fitchburg, Mass.
Elise Rodebaugh, IX, Wyndmoor School, Chestnut Hill, Pa.
Lillian Whitcomb, V, Longfellow School, Bangor, Me.
Frank Wolbert, VI, Washington School, Ottawa, Ill.
_____, III, School 20, Baltimore, Md.

Special Prize, the Badge.

Maggie Atwood, V, 3920 8th Street, Meridian, Miss.
Mayme Blake, V, 3514 Colby Avenue, Everett, Wash.
Eino Clemets, VI, Whittier School, Amesbury, Mass.
Christabel Freeman, IX, West Newbury, Mass.
Perle Hartzell, I, Jackson School, Everett, Wash.
John Jurison, Plymouth, Pa.
*Louis Long, VII, Palace Avenue, Meridian, Miss.
Eva Moulton, IX, West Boxford, Mass.
Earl Nanthrup, V, 1808 Everett Avenue, Everett, Wash.
Delores Neil, VII, 1917 Lombard Avenue, Everett, Wash.
Robbie _____, Bangor, Me.

Special Prize,

Grade VIII, Commercial Course, Manual Arts, Fitchburg, Mass.
Class _____, Bangor, Me.

HONORABLE MENTION

Alfred Boynton, Bangor	Robert Kaufholz, Baltimore
Carlyle Brown, Baltimore	Leon Miller, Flourtown
Ada Donovan, Baltimore	Waino Petaja, Holmes School, _____
Walter Fullam, Bellows Falls	Michael Steffen, Buffalo
Gordon Gibson, Calumet	Marjorie Wilder, Bellows Falls
Pauline Guth, Bangor	Helen Woodsom, Amesbury

* A winner of honors in some previous contest.

SPECIAL MENTION

George Berg, Everett
 Vera Carell, Verona
 J. M. Giesecking, Kensington
 Roy C. Giles, Headfield
 Forest Hall, Everett
 Verna Hills, West Newbury
 Harold Kent, Verona
 Evelyn Leguck, Everett

Anna Pearson, Everett
 Adaline Pelkey, Everett
 Edith Salin, Everett
 Karl Schlach, Kensington
 Phyllis Servis, Everett
 Connable Wills, Keokuk
 Fourth Grade, Baltimore

The illustrative drawings submitted by pupils of the primary grades were one hundred per cent better on the average than the drawings submitted by the grammar school pupils. The object drawing as embodied in illustration, put to actual use, was on the whole the poorest ever sent to The School Arts Book.

A large part of the work submitted did not conform to the conditions of the contest, and therefore could be entered only under Miscellaneous. A drawing in silhouette of a pitcher, unrelated to anything, can hardly be classed as "Object drawing as required in illustration of some other school topic."

Please note the conditions of each contest. They change!

Follow directions, especially for endorsing the work for identification.

Please remember the regulations.

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on.

If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by the children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well sheets with two or three are usually the sheets that win prizes and become the property of The National Arts Publishing Company.

PROFESSION-TRADE ITEMS

A memorial collection of the works of Walter Shirlaw, N. A., was held recently at the Art Institute of Chicago. Two hundred and twenty-five subjects were catalogued.

The thirty-fourth annual report of the School of the Museum of Fine Arts, Boston, shows the school to be in a prosperous condition with the largest enrolment in its history in 1910.

The National Society of Craftsmen is promoting its work effectively by means of an illustrated Arts and Crafts Bulletin issued from the Arts Club Studios, 119 East 19th Street, New York City.

Atkinson, Mentzer & Grover began the new year by issuing the first number of the Applied Arts Bulletin, a monthly giving news and information of interest to teachers of drawing and the applied arts.

Mr. Theodore M. Dillaway, Director of Drawing and Handicraft for the City of Boston, has just issued a revised illustrated edition of An Approved Course in Drawing and Manual Training, Grades I to VIII.

The New York Normal Art School, 200 Fifth Avenue, has recently published a series of twenty-four Mediterranean pictures in full color, from paintings by Emelene Abbey Dunn, which are meeting with favor and "sell on sight."

The Prang Educational Company's calendar for 1911 affords illustration of effective rendering in water-color. It contains four reproductions in full color of figure subjects appropriate to the four seasons, by Howard Chandler Christy.

G. & C. Merriam Company, of Springfield, Mass., publishers of the Webster's New International Dictionary, will furnish free to teachers a copy of a neat little booklet, entitled, "Suggestions on the Use of the Dictionary." This could be made the basis of a very practical lesson.

Students who were members of the first year Normal class of 1909-10 at Pratt Institute are filling positions as follows: Nellie Crabbe, Supervisor of Drawing, Bellaire, Ohio; Elizabeth L. Craig, Assistant Supervisor of Drawing, York, Pa.; Elizabeth M. Jasper, Instructor in Drawing, High School, Indianapolis, Ind.; Richard F. Johnston, Instructor in Manual Training, Durham, N. C.; Dwight Kellogg, Instructor in Shop Work, New York City Schools; Ernestine Ruprecht, Instructor in Drawing, Summit, N. J.; Vivian Stringfield, Instructor in Drawing, Harvard Military Academy, Los Angeles, Cal.

The honor of having one of his paintings reproduced as a chief feature of the catalog of the Fifteenth Annual Exhibit of the Society of Western Artists at the City Art Museum, St. Louis, was accorded to Mr. Frederick Oakes Sylvester, one of the teachers of drawing in the high school of the city.

The last number of the Bulletin of the Art Institute of Chicago (January, 1911), contains a list of American artists (deceased) whose works might well be included in a historical series in any art museum. This list, prepared by Mr. W. M. R. French, is worth having as a guide in any study of the history of American painting.

A most attractive outline for a manual arts course has been issued by Mr. Fred B. Hagaman for the public schools of Richmond, Va. It is a pamphlet of 172 pages, illustrated with twenty-four full-page plates, eighteen by Mr. Hagaman himself. The pamphlet includes special manual arts courses for the John Marshall High School.

Those interested in vocational training who keep in touch with the School of Printing of the North End Union, Boston, find perpetual inspiration in the output of this well-managed institution. The first number of Volume V of the Apprenticeship Bulletin appears in a new form, highly creditable to the boys and to their efficient instructor, Mr. A. A. Stewart.

The "Little Folder" of the National Society for the Promotion of Industrial Educational contains information of value to kindred spirits in every state in the union. The society is desirous of lending aid to local authorities and organizations everywhere and this prospectus may be had upon application to the secretary, 20 West 44th Street, New York City.

A new way to carry your drawing equipment. Charles Spaulding of the Spaulding Print Paper Company has recently patented and is now placing on the market a very neat and attractive Carrying Case. It is made in two sizes. The larger case takes a drawing board 17 x 22½", and the smaller one, a drawing board 12 x 17". This is the first Carrying Case manufactured, which will include Drawing Board and T Square. The case is made in both Mahogany and White Wood. A descriptive catalog can be obtained by addressing the Spaulding Print Paper Company, 44 Federal Street, Boston, Mass.